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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS,
December 31, 1903.

LAST Sunday's afternoon concerts, as usual, were visited by immense crowds of music lovers. At the Conservatoire de Musique the program included among other things a repetition of the Mendelssohn Scottish Symphony, three unaccompanied choruses by Nanini, Jannequin and Costeley, the Mozart Piano Concerto in E flat and the "Flying Dutchman" Overture, by Wagner. M. Georges Marty conducted.

The Colonne concert brought a repetition of "L'Enfance du Christ," by Berlioz, splendidly performed (for the fourteenth time) under M. Colonne's direction.

Lamoureux-Chevillard program contained Beethoven, Berlioz and Wagner selections.

Le Rey concert, as usual, consisted of a program of vocal grand air and instrumental concertos, interspersed with orchestral numbers.

Opera programs for the week are:

Grand Opéra—Monday, "L'Etranger" (D'Indy), followed by "L'Enlèvement au Sérail" (Mozart); Wednesday, "Lohengrin"; Friday, "Faust"; Saturday, "Tannhäuser."

Opéra Comique—Monday, "Louise"; Tuesday and Saturday, "La Reine Fiammette" (Leroux); Wednesday, "La Tosca" and "Le Toréador"; Thursday, "Carmen"; Friday, "La Basoche" and "Les Rendezvous bourgeois"; Saturday matinee, "Lakmé" and "La Fille du Régiment."

Gaité—Monday, "La Juive"; Tuesday, Thursday and Saturday, "Messaline," with Calvé and Renaud; Wednesday and Friday, "Messaline," with secondary cast; Friday matinee, "Hérodiade"; Saturday matinee, "La Juive."

The Nouvelle Société Philharmonique, under direction of MM. E. Rey and L. de Morsier, will resume activity January 12, with a concert of the Viennese Quatuor Rosé and Mlle. Linkenbach, vocalist.

Concerts are also being announced to take place early in the new year at the Salle Aeolian, the Salle Erard and the Salle Pleyel.

Besides the above mentioned concerts the winter season will be full of other good music produced at various salles and salons by different organizations, clubs and societies.

Affaires d'invitation, receptions, teas, musicales, matinees and soirées we shall have galore; indeed quite too many to make even an attempt at forming a list of them.

If the following story, taken from the Petit Parisien (and which appeared also in the New York Herald, Paris edition), be true, an instrument maker has absconded with a violin once owned and played by Paganini. The paper states that an order has been issued by the courts for the arrest of a musical instrument maker of Lemberg (Galicia) named Karl Tomaschewsky, who left the city, taking with him several valuable violins confided to him for repairs.

Among these instruments was a violin which had once belonged to Paganini and which is said to be worth 55,000 francs.

It is believed that Tomaschewsky is hiding in Budapest.

Yvette Guilbert, now completely restored to health, has signed a contract to appear shortly at the Folies Bergère.

According to the Temps the share of the profits of each "sociétaire" of the Comédie Française for 1903 will be 26,000 francs—an unusually high figure.

This season two charming books for children have made their appearance—"Contes de Nourrice" and "Voyez Comme On Danse," with illustrations by Georges Delaw. The music of the first named is by Vincent d'Indy, while

Gabriel Pierné has added a charm to the old time rounds included in the second.

Paris, like all large and important cities, has her so called "400" society set—a decidedly fashionable and distinguished lot of "smart" people. Then we have here the aristocracy, from which may be selected the "smarter set of 150," including many musical dilettanti, rivaling in talent and in some instances equaling (and being) the doings of professional musicians.

In this aristocratic musical set (or, shall I say, musical aristocratic set?) may be found among the composers such names as the Vicomtesse de Grandval, Marquis d'Ivry, Comte Vincent d'Indy (the composer of "L'Etranger") Comte Eugène d'Harcourt, Comtesse de Chabannes la Palice (née Princesse Armande de Polignac), Mme. Gabrielle Ferrare and M. Bemberg (composer of the opera "Elaine" and various songs).

Among the singers, some deserving the highest rank as artists, may be mentioned the names of the Vicomtesse de Trédern, Comtesse de Guerne, Mrs. Austin Lee, Madame Kinen, Générale Bataille, Mme. Maurice Sulzbach, M. and Mlle. de Weisweiler, Mlle. Eustis, Mme. Camille Fourrier, Mme. Armand Heine, Mme. Jean de Reszké, Madame Cruppi, Comtesse de Maupéon, Madame Gallet, Madame Fourton, Comtesse de Lapeyrouse-Vaucresson, Madame Salla-Uhring, Mme. G. de Caillavet, Mme. du Homme de Sainte-Croix, Comte André Pastré, Marquis de Rabar-Sauvagnac, M. Meletta, Comte Arthur de Gabriac, Baron Bessières d'Istrie, Comte de Ronseray, M. Millot, M. Le Lubez-Ragney, Comte d'Azevedo, Comte Marc de Ros-tang.

Among the clever pianists are the Comtesse René de Bearn, Madame Jameson, Madame de Gervais, Comtesse de Chaumont-Quitry, Princesse de Bassaraba-Brancovan, Baronne de Saint-Joseph (née de Rohan), Comtesse Odon de Toulouse-Lantrec, Marquise de Saint Paul, Comtesse Jean de Berteux.

And in addition to the artistocratic composers, singers and pianists the Comtesse Stanislas de Castellane and the Comtesse de Comminges play the harp like virtuosi.

Among musical people met in Paris since last writing may be mentioned Mrs. M. King McLeary, a singer who returns to America shortly; Charles Holman-Black, singer and writer living in Paris; William Earl Brown, pianist and "coach" for singers; M. Delorme, a French actor and dramatic teacher; Mr. Dougal, baritone; Mr. Leonard, basso; George Lionel Hayes, tenor, whose stage name is Robsart; Professor Juliani, the singing teacher; Miss Garrigue, known as Miss Talma, of the Carl Rosa Company; Miss Martha Miner, the New York soprano; Mme. Didier, singer; Tom Richards, baritone; Spicer Simpson, artist; Mlle. Adam B. d'Almont, teacher of diction for singers; Miss Benic, the singer; Charles W. Clark, the baritone singer and teacher; Mrs. Dow, soprano; H. W. Faulkner, the painter; Mrs. Darmstädter and her sister, Miss Cécile Hartog, from London. Miss Hartog is the composer of Barbara's "Song Book" (a collection of little songs for children), which she has dedicated to Barbara Ayrton, sister of the wife of the noted novelist and playwright, Israel Zangwill.

DELMA-HEIDE.

OTHER PARIS NEWS.

PARIS, December 24, 1903.

SUNDAY life and amusement in Paris belong to the great features and fixtures of France.

The great afternoon orchestral concerts, as well as the theatres, circuses and music halls, are filled to overflowing with crowds of buzzing, surging humanity, all eagerly seeking instruction, entertainment or diversion. At the same time most of the smaller shops all over Paris remain open for business, and the cafés and restaurants come in for a larger share of profit than during the week. Sunday, too, is a favorite day for visiting friends or attending teas at the larger hotels—all of which means that nobody, old or young, who can at all afford to get out and enjoy life is

going to remain at home on Sundays. Instrumental music, usually rather good (at least never bad), may be heard in all public resorts of Paris.

The afternoon concerts last Sunday were the usual large, packed house affairs at the Conservatoire de Musique, the Châtelet, Nouveau and Victor Hugo theatres.

At the Conservatoire the interesting program included the Symphonie Ecossaise (No. 3, A minor) of Mendelssohn; "A la Musique," for solo and chorus of female voices, with orchestra, by Chabrier; Piano Concerto in E flat, Mozart (played by M. Isidore Philipp, professor at the Conservatoire); Symphonic Poem "Orphée" of Liszt; three charming unaccompanied choruses, entitled respectively (a) "Hodie Christus natus est," G. M. Nanini; (b) "Ce Moys de May," C. Jannequin; (c) "Mignonne, allons voir," G. Costeley (the second and third pleasing so well that they were redemanded), the concert terminating with Wagner's sonorous overture to "The Flying Dutchman," under the excellent direction of M. Georges Marty.

At the Châtelet M. Colonne directed the performance of Berlioz's "L'Enfance du Christ," a sacred trilogy—"Herod's Dream," "The Flight Into Egypt," "The Arrival at Sais"—for solo voices, choruses and orchestra.

At the Nouveau Théâtre the Lamoureux concert, under M. Chevillard, brought a repetition of "La Damnation de Faust," by Berlioz.

At the Victor Hugo was heard a varied program of orchestral and solo numbers, under the direction of M. F. Le Rey.

Miss Zudie Harris, pianist, and Alexander Heinemann, baritone, of Berlin, gave a concert Friday evening last at the Salle des Agriculteurs, of which the following is the program:

Partita, No. 2.....	Bach
Sinfonia-Sarabande-Rondeau-Caprice.....	Rail
Giga con variazioni, op. 91.....	Mlle. Zudie Harris.
Die drei Wanderer.....	Hans Hermann
Air de Tannhäuser.....	Wagner
Die Litaney.....	Schubert
Die hieden Grenadiere.....	Schumann
Irlandaise.....	Patrick O'Sullivan
Menuet.....	Binet
Préludes, op. 28, Nos. 15, 11 et 10.....	Chopin
Nocturne, op. 15, No. 2.....	Chopin
Deux études, op. 25, No. 2, et op. 10, No. 5.....	Chopin
Die Romalka.....	Zudie Harris
O Armes Herz.....	Zudie Harris
Persische Romanza.....	Zudie Harris
Der Musikant.....	Zudie Harris
	Alexander Heinemann.

The "Partita," of Bach, was played remarkably well by Miss Harris. In her other selections, particularly the Chopin morceaux, the pianist evidenced much charm and finesse. As a composer, too, Miss Harris claimed the attention of the audience; her four songs, beautifully sung by Mr. Heinemann, and the piano accompaniments, exquisitely played by herself, coming in for enthusiastic applause.

Mr. Heinemann proved himself an excellent singer, of good taste and judgment. In the Schubert "Litany" he gave a rare example of how well the falsetto may be blended with the mezza voce and ending with a smorzando effect that was perfect.

On Saturday evening the American Art Association enjoyed a delightful concert, followed by dancing.

The program included Impromptu Mazurka (Theo. Lack); "L'Aubade," from "Roi d'Ys" (Lalo); "Souvenir de Haydn" (Léonard); aria, "Ah, fors è lui," from "Traviata" (Verdi); Mazurka de Concert (Ovide Musin); "Air des Clochettes," from "Lakmé" (Delibes); "Rhapsodie Hongroise," No. 11 (Liszt); "Sérénade" (Schubert). The soloists were Miss Nina Biesel, pianist; C. Caylus, tenor; Miss Esther Fée, violinist, and Miss Ellen Beach Yaw, soprano, with Miss Germaine Cretté, pianist-accompanist.

The Students' Atelier reunions are held every Sunday evening at 49 Boulevard Montparnasse, in the Latin quarter, where good music, vocal and instrumental, may be enjoyed every week.

Mme. Sarah Bernhardt is engaged in writing her "Mémoires" for publication in book form, dating from the time she entered the Paris Conservatoire until her recent creation of the leading character in the "Sorcière" at her own theatre.

Madame Réjane and M. Coquelin intend to produce the new play, "La Montansier," at the Gaité about March 1. M. Porel, director of the Vaudeville, who has accepted this play, written specially for Madame Réjane, to be produced at his theatre, where his wife is still playing, will

naturally object to this, and a pretty legal fight may, therefore, be expected, for Réjane will surely want her way in the matter.

M. Paul Damala, brother of Aristide Damala, the dramatic artist who married and was divorced from Mme. Sarah Bernhardt, has been elected mayor of the town of Piræus.

Signor Emilio Pizzi, the excellent musician and pianist, at one time of New York, but now residing in London, visited Paris some days ago, when he disposed of the copyrights of two new musical compositions.

The New York Herald, European edition, has this to say about the reopening of the Milan Scala Theatre:

"The Scala, of Milan, opened its season on Tuesday last with a representation of the 'Rheingold'—the first ever given in Italy. The performance was a decided success, to which Miss Enrichetta Godard, the American prima donna, contributed in no small way. This gifted singer, who filled the role of Woglinda, is the first American who has sung at the Scala for many years."

Miss Jane Olmstead, the pianist, who made a successful first appearance recently before a Parisian audience, is studying here with Wager Swayne, a former pupil of Leschetizky.

The last concert until after the holidays was given by the Nouvelle Société Philharmonique, Tuesday evening, at the Salle des Agriculteurs, Mlle. Camilla Landi and the Quatuor au Piano Armand Forest, consisting of Madame Monteux-Barrière, Armand Forest, Pierre Monteux and Diran Alexanian, appearing in the following program:

Quatuor (piano et cordes) en Ut mineur.....G. Fauré
Le Quatuor Forest.
Le Chrétien mourant.....J. S. Bach
Aria, Tradito mio Cuore.....A. Stradella
Chanson du Papillon.....Campora
Invocation à la Joie (de l'Oratorio l'Allegro e il Penseroso).....Handel
Menuet (arrangé par Wekerlin).....Martini
Mlle. Camilla Landi.
Sonate, piano et violon.....G. Leken
Mme. Monteux-Barrière and Armand Forest.
Ruhe meine Seele.....R. Strauss
Freundliche Vision.....R. Strauss
Wo weilt er?.....F. Liszt
Todtengräber's Heimweh.....Schubert
Die Allmacht.....Schubert
Mlle. Camilla Landi.
Quatuor (piano et cordes) en Sol mineur, op. 25.....Brahms
Le Quatuor Forest.

This concert was as interesting as it was long. Mlle. Landi is a singer of fine appearance and big voice; one whose style, whose manner of interpretation, particularly of the German lied, makes you forget time and existence. Her success with the audience was great. In response to loud demands Mlle. Landi was obliged to add an encore number to her many songs.

Madame Monteux-Barrière is a very clever pianist, and all the ensemble playing of the quartet was exceedingly good. M. Emile Bourgeois played the singer's accompaniments very conscientiously.

At the Opéra Comique was given last night for the first time "La Reine Fiammette," a conte dramatique, or opera in four acts and six tableaux, by Catulle Mendès, with music by Xavier Leroux, Miss Mary Garden appearing successfully in the title role.

In 1898 M. Catulle Mendès' conte dramatique was successfully produced at the Odéon after one performance

eleven years before at the Théâtre Libre. The opinion formulated by several critics on that occasion was that the poem's verses needed music as their natural accompaniment. A young composer of the new school undertook the task, and last night's result at the Opéra Comique was most happy and successful, the opera being received with general favor.

Tonight, at the Gaité, De Lara's opera, "Messaline," will be produced, with Calvé, Blot, Renaud and Victor Maurel in the cast.

And after that will follow the Christmas Eve "Réveil-lon"—which in Paris means staying up all night giving the "inner man" a good time! DELMA-HEIDE.

Mrs. Low Sings at the Alliance.

ALL the good music in New York is not heard in the halls of the mighty. Over on the East Side, where they have fireproof auditoriums, there are legions of men and women who crave artistic and intellectual food as some more prosaic people hunger for plain bread and meat. The Educational Alliance is one of the powerful factors in advancing certain immigrant classes to become worthy American citizens, while providing them from time to time with sunshine in the way of musical and dramatic evenings.

The Assembly Hall of the Alliance on East Broadway would reassure the timid, for it is located on the ground floor and has wide exits opening on two streets. In this hall concerts, lectures and plays are given, and the programs are never trivial. Shakespeare's "Tempest" is being rehearsed for presentation this month. Tuesday evening of last week Mrs. Rollie Borden-Low, the talented soprano, gave a recital of German lieder. Her program emphasizes again that these people are eager to hear only the best:

Widmung.....Schumann
Lotosblume.....Schumann
Mondnacht.....Schumann
Er der Herrliche.....Schumann
Wohin.....Schubert
Haiden-Röslein.....Schubert
Gretchen am Spinnrade.....Schubert
Bettler Liebe.....Bungert
Die Nacht.....Strauss
Allerseelen.....Strauss
Wiegenlied.....Tschakowsky
War ich nicht ein Halm.....Tschakowsky

Mrs. Low was received with great cordiality, and the men more especially followed the singer intently through each song. They seemed to appreciate her good German diction and the poetic spirit with which she infused the songs, as much as the sweetness of her voice. "Mondnacht," the third song in the Schumann group, was redemanded. Alfred G. Crawford played Mrs. Low's accompaniments.

Marie Nichols Here.

MISS MARIE NICHOLS, the eminent American violinist, who has been meeting with extraordinary success at London, Paris, Berlin and other European cities, returned to her native country last Saturday on the steamship Savoie.

Miss Nichols is an artist of no ordinary ability, and is bound to meet with unqualified success under the management of R. E. Johnston, St. James Building, New York city, who has already booked her in concerts at Washington, St. Louis, Detroit, Los Angeles, Portland, Seattle, Tacoma, Denver, Oberlin, Cleveland, Worcester and Topeka. Negotiations are pending for more than fifty other cities.

WASHINGTON.

WASHINGTON, D. C., January 11, 1904.

HOSE who are watching the kindling of musical interest in Washington had a delightful surprise this week on the occasion of the first popular concert by the Washington Symphony Orchestra. In the face of intense cold, streets like skating rinks, and a very natural timidity in regard to theatres, the performance drew a crowded house. The audience seemed to be well repaid for coming. The most alert interest and enthusiastic applause followed the program from beginning to end. Mr. De Koven never seemed in better spirits or finer fettle. Every composition contained some popular feature. The Liszt Hungarian Fantasy for piano and orchestra, S. M. Fabian soloist, was the pivot of the program. A paraphrase for orchestra of the "Lorelei," ballet music from Rubinstein's "Feramors" (the Torchlight Procession and Dance of the Bayaderes), and an exquisite set of waltzes by Mr. De Koven, "Magnolia Blossoms," were encored. Mr. Fabian was recalled several times. His solo numbers were the Chopin Polonaise, op. 53; Valse, op. 71, and Nocturne, op. 27, No. 2. There were also the "Village Fair," by Arthur N. White; a graceful entr'acte from "Mignon," the "Lohengrin" Second Act Prelude, an ingenious arrangement of "Old Folks at Home," by Carl Busch, and the "Tannhäuser March."

Miss Marie Nicholls will be the soloist at the next popular concert on the 17th. Mme. Louise Homer will sing at the next regular concert on the 15th. Mr. Fabian will play again on the 13th, in connection with Whitney Mockridge, in Geo. Lawrence's concert.

The only appearance of Madame Sembrich in song recital is announced for January 14, by Miss Katie Wilson. Rudolph Ganz, the Chicago pianist, is to be brought from Chicago to accompany the singer. The same management announces David Bispham for the 26th. Mr. Bispham and Madame Blauvelt are engaged by the Choral Society to sing in the "Hora Novissima" at their next to closing concert of the season. Much interest is manifested in the coming to town of the French violinist M. Jacques Thibaud in February. Mme. Schumann-Heink is another attraction for February. Max Heinrich will be the soloist of the Musical Art Society at Willard's Tuesday, February 16.

Miss Mary A. Cryder added another leaf to her managerial crown this week by the extremely interesting concert of which Miss Maud Powell and the Metropolitan Opera basso, M. Marcel Journet, were the artists. Both had ovations, hearty applause and encores. Miss Powell received quantities of flowers. A Washington girl, this violinist holds a firm place in the hearts of the people of the capital. Her rare artistic merit seconds this personal call. Miss Powell may always feel sure of a warm welcome here. Her violin was a Joseph Guarnerius, recently bought in London. M. Journet complained of a cold, but no evidence of it was heard in his two grand arias from "Don Carlo" and "Don Juan." As the jocular Leporello he was especially happy. The Vulcain couplets, "Two Grenadiers," and several charming ballads given as encores were all flatteringly received. Miss Powell played a Paganini Caprice, No. 24; an Etude, by Fiorillo; a "Faust" Fantasy (Wieniawski), and Coldridge-Taylor's "Gypsy Song." Selmar Meyrowitz was accompanist.

The Washington Saengerbund gave its first public concert on Sunday evening at the National Theatre. This or-

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ganization is in the hands of Mr. Henry Xander, one of Washington's esteemed musicians, who directed an orchestra of forty men. Mrs. Caroline Mihr Hardy and John H. Duffey, of New York, were the soloists. The latter—now a singer in St. Bartholomew's choir, New York—is a Washington musician. "Fair Ellen," a cantata by Max Bruch, with solos and chorus work of a highly interesting character, was the heaviest number on the program. Boston was well represented in the other numbers. Mr. Duffey sang selections by Beethoven, Wagner, Schubert, Von Fielitz and Mr. Chadwick. Mrs. Hardy sang songs by Arthur Foote and Miss Helen Hunt and the Elsa solo from "Tannhäuser." The band sang choruses by Van der Stucken and Breu in addition to the Bruch work. The orchestra numbers were the "Don Juan" Overture, two Hungarian Dances by Brahms, Serenade by Pierné and the "Cavalleria" Intermezzo. Mr. Xander devotes much time and strength to this work, and his concerts are events of unusual local interest. The director mourns the comparatively few Germans in Washington. Those who are here, however, show that they are deeply in earnest, hard workers and unlimited in devotion to music and to their young conductor. At an entertainment given a week ago by the band the following composers were sung: Mucke, Kromer, Roedel, Schumann, Delibes, Clayton Johns, with several instrumental and vocal numbers.

Dr. J. W. Bischoff, organist of the Congregational church here, has organized a series of four concerts to be given January, February, March and April. Among the singers will be Mrs. N. Wilson Shur-Cliff, Mrs. Elsie B. Bischoff, Mrs. A. Lynham Humphrey, Mrs. H. Clay Browning, Douglas G. Miller, J. Walter Humphrey and Herbert D. Lawson. Mrs. Ernest Lent and Miss Louise Hendricks will be pianists, Anton Kaspar violinist and Ernest Lent 'cellist. Dr. Bischoff, organist and accompanist of the company, is a leading figure in music here and a man valued for large musical liberality and devotion.

"The Holy City," sung by the boy soprano, William Wilson, was one of the features of "The Volunteer Organist" at the Academy this week. Jessie Bartlett Davis and Marguerita Sylva are stars of the "Erminie" company. Mr. de Koven's "Red Feather" is coming for a week.

Miss Elsie Weaver, one of the gifted local pianists of Washington, will play Bach's Prelude in C minor, a Prelude in F major by Heller, Godard's "Etude Artistique" and a group of Mendelssohn's "Songs Without Words" at her next concert.

Miss Mary Kimball held a pupil's concert (piano) this week. Miss Kimball is one of the leading pianists here.

Three new songs have been completed by Harry Patterson Hopkins, a composer in whom Washington musicians take no little pride. The words of one of the songs were composed by Governor Morris.

Mrs. Hope Hopkins Burroughs gave a piano recital for her pupils on Saturday. Mrs. Knorr and Miss Kimball played solos at a musicale given in honor of Mrs. Edgar Speyer, the violin artist, of London, by Mrs. Holmes. Mrs. Holmes sang several songs.

Wagner, Verdi, Haydn, Chopin, Thomas, Beethoven, Strauss and Orth were composers played at the last Monday orchestral concert given by the Marine Band in their music room at the barracks. A large audience was in attendance. The band played incessantly at the New Year's reception at the White House, where they were complimented and fêted by representatives of many nations. They added much to the artistic features of the place by their scarlet and gold uniforms, surrounded by green palms and gray pillars of the foyer. The White House piano is pale yellow, handsomely decorated. The scarf is the same tone in cloth, with satin bands.

Mme. Maria Unschuld Edle von Melasfeld, of Vienna, and court pianist to the Queen of Roumania, has chosen Washington as headquarters in the United States.

Miss Kingscote was soloist at this week's reunion of the French club in Washington called "Les Précieuses Ridicules," and held at the residence of Artist Heaton. Chamade and Godard were the composers from whose works selections were taken.

Sydney Lloyd Wrightson, director of the Morgantown, W. Va., Musical University, has returned to his duties after a visit to Washington, in which he made a large and appreciative circle of acquaintance, who really regret his departure. While here Mr. Wrightson sang in the city choirs, in drawing rooms, in a musicale with John Porter Lawrence, the pianist, and Anton Kaspar, violinist; in Baltimore at the residence of Ernest Knabe, Jr., with Mr. Lawrence, and at the home of C. Keidel, Washington. The next visit of this live and pleasant musician is looked forward to with pleasure.

There are many Boston musicians sifted through the music life of Washington. Harvey Murray, organist of the Church of the Covenant, is a Boston man, originally of Portland, Me. Miss Amy Clement Leavitt, one of the most savant and public spirited of the women teachers, was a fellow student with Nordica, and succeeded that singer in the choir of Grace Church, in Boston. Mrs. Richard Crain Dean, from the very cream of the best musical circle in Boston, is director of the Woman's Musical Club in Washington.

FANNIE EDGAR THOMAS.

DENVER.

DENVER, Col., January 2, 1904.

THE organization of the Denver Orchestral Association, with the purpose of establishing a permanent symphony orchestra, marks an epoch in Western musical history, and the project is proving so successful in this, the first season, that the attainment of the noble purpose of the musicians interested is assured.

Two concerts have been given in the Broadway Theatre, Denver, and the house has been filled on both occasions by audiences whose musical taste and discernment have been shown by their close attention to the rendition of the symphonies performed, and the absence of annoying conversation during the numbers.

The orchestra consists of forty pieces, and the director is Signor Raffaello Cavallo, who has attained a very high position in Colorado as a conductor. He is thorough in detail, and having the esteem of his fellows, is accomplishing good results.

The Denver Orchestral Association was formed soon after the conclusion of a successful series of symphony concerts given during the past summer in Elitch Gardens, a suburban park and summer theatre, the enthusiasm of those who attended having been thoroughly aroused. The call for a meeting for organization was responded to by so many musical and earnest persons that the guarantee fund necessary was speedily raised, the orchestra selected and the director secured, and the first concert arranged for November 20, at which time the subscription for season seats and for the single concert was nearly sufficient to pay the season's expenses without calling on the guarantors at all.

This is a remarkable record for the first season of an orchestral association, especially considering the distance from the recognized "music centres," and is the result of the energetic work of the officers and committees, who put forth great efforts for success—and succeeded (which is a Western characteristic).

While enthusiastic, the association has not been too ambitious, and has not attempted to bring "great" artists to

Denver, but has selected the favorites of the home city and State for soloists, and the two singers who have assisted thus far have been quite as successful as even the more prominent artists from other cities could hope to be.

Mrs. Otis B. Spencer, soprano, was the soloist November 20, and Bessie Fox Davis, contralto, assisted December 11. These ladies have voices of splendid quality, powerful, yet sweet, and genuinely musical, and both were accorded ovations. The third soloist, for the concert to be given January 15, is to be Louis Appy, 'cello, and since he is the foremost 'cellist in the entire West, his appearance will undoubtedly be very successful also.

Two women are included in the orchestra, both of whom are able musicians and who give grace and dignity to the organization. The general tone quality, technic and interpretation are excellent, and though theirs is not at all a "perfect symphony"—orchestra—the musical people of Denver have more than the usual claim to the possession of a fine organization. An enjoyable part of the concerts is the number of modern compositions rendered, which, while not allowed to interfere with the serious work, the symphonies, are made special features of each program, thus combining the "light" and "heavy" lines and developing a normal and real culture among the students, who attend in large numbers, and giving pleasure to the lover of simply music as well as to the technical musician.

The symphony performed in the first concert was Beethoven's Pastoral No. 6, and the second was Schumann's Symphony No. 4, in D minor. Dvorák's "New World" will be the feature of the third program.

Those most interested in the success of the symphony concerts in Denver are, of course, the active workers.

Colorado has such a number of musical organizations and individual musicians, and such a high standard is maintained throughout as would astonish the "Eastern" critics and profession were they to enjoy the privilege of visiting Denver and Colorado Springs during the season. The ladies of both these cities have excellent clubs, and annually bring artists of renown to assist in their concerts, and present programs of great interest and merit, with choruses composed of the beautiful and accomplished members of the clubs. These ladies' choruses are really delightful to behold and to listen to. Campanari appeared with the Tuesday Musical Club of Denver in its fall concert and Schumann-Heink is to visit here in March. Maud Powell will play in the Springs in February with the club.

Two fine string organizations give great pleasure to Denver concert goers—the Appy Trio and the Baker String Quartet. Each is composed of talented musicians, and their programs are selected from the masters, both ancient and modern. Louis Appy presented Grace Van Valkenburgh, contralto, of Chicago, recently, and Franklyn Hunt, baritone, of New York, sang with the Baker Quartet in the first concert.

The Apollo Club has announced the winter concert, to be given January 21, and the spring concert will be given in May. The director, Frank H. Ormsby, has the club in fine fettle, and the program for the first evening contains several new and interesting numbers, among them Mohr's "To the Genius of Music" and Brewer's exquisite setting of Tennyson's "Break, Break, Break." Miss Estelle Coleman, soprano, will assist.

A heavy subscription has been filed for seats for the Patti concert, which occurs January 28, and further attractions expected are Madame Blauvelt, possibly David Bispham and the New York Symphony Orchestra.

This is not speaking of the theatres, whose best attractions in Denver are the musical "shows" they offer. The theatres here possess unusually good orchestras, and indeed Denver is very "musical" altogether.

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MILAN, DECEMBER 22, 1903.

A CROWDED house, ridiculously high prices, mediocre success is the chronicle in a few words of the first performance of Giordano's "Siberia" as given at La Scala. Giordano has done well with "Fedora" and "Andrea Chenier," but "Siberia" is by no means an inspiration. The drama is a strong one, and the story has for the central figure the usual type of womanhood, which seems to be lately the only kind that young authors and composers write about, though this one has a decidedly noble character.

The opening scene takes place in St. Petersburg during the forenoon of the feast day of St. Alexander, and in the house of Stephana begins the drama which ends in the Siberian mines. Led astray by one Gleby (baritone) and afterward passing from one to another of his friends, all through the influence of this man, her evil genius, she is at the present moment the mistress of one Prince Alexis (second tenor). But she does not love her protector. She loves instead a certain modest young officer of the army, by name Wassili (tenor), and who believes her to be a young, innocent girl. Wassili is the foster son of Nikona, the maid of Stephana, and before his regiment leaves St. Petersburg for some war or other he goes to see Nikona for the natural desire of embracing her before his departure. Here, to his surprise, he finds Stephana, and both explain the situation to the poor, bewildered Nikona, and tell her of the love that has arisen in their hearts for each other. At the moment of their embracing enter Gleby, former protector of Stephana, always villain and blackleg, and Alexis. A scene naturally ensues, and in a duel fought on the spot between Alexis and Wassili the latter wounds the former, is immediately arrested and transported to Siberia.

The second act takes place at a halting place for the prisoners en route to Siberia. The scene opens, a black and dreary one, showing the snow covered steppes of Russia. A few guards walking up and down, a prelude with the usual chromatic effects descriptive of a storm, form the beginning. And then commences from a distance a chorus of unfortunate prisoners, a long drawn out wail, ever increasing in volume until they appear on the stage. Wassili is among them, and at this moment sleigh bells are heard, and a sleigh, drawn in Russian fashion, brings on Stephana, who comes to join the man she loves and to share with him the misery of the life to which he is condemned. A duo between them is the only thing of importance that follows, and after that the prisoners resume their march, this time Wassili accompanied by Stephana, their chant is lost in the distance, and the act is ended.

Act III is in Siberia, and to the right is the hut where Wassili and Stephana are living. She comes on in common dress, bearing two pails of water. Among the prisoners who assemble there is Gleby, he who has been the

cause of all the misfortune that has ever befallen Stephana. A violent scene takes place between Gleby, Stephana and Wassili, and in which she tells to the rest of the prisoners the life and character of Gleby. They finally separate and night falls upon the scene, and under that cover Stephana and Wassili attempt an escape. They are caught and Wassili condemned to forced labor in the mines and separation from Stephana. The latter begs, implores of the governor a mitigation of this last sentence, is refused, and in desperation seizes the dagger of a soldier standing by and kills herself.

The opening of the opera is altogether out of the usual run of things, as before the conductor raises his baton a chorus is heard from behind the scenes. The novelty of hearing the first notes of an opera without the usual sign from the conductor was lost in the noise occasioned by the late comers, and by those who must continue a conversation with his or her neighbor until the last moment.

The curtain rises after this short chorus, and shows a most magnificent setting of a sumptuous drawing room in Stephana's house. But of the music there is nothing in the first act that the audience took to quickly except a canzone (sister to "La Donna Russa" of "Fedora") sung by the baritone. Giordano is always a grand maestro, but in his new opera, although the music is as dramatic as the situations demand, there is a something wanting, a lack of sense of satisfaction, when all is said and done. Badly sung, it is an opera that will not pass. Sung as well as it is at La Scala, it is the artists that will attract and not the music. One expects too much and gets too little. The first and second acts are very short, but the minor scenes are so tiresome that the interest in the music and the play is partly lost. The second act contains a prelude, an aria sung by a daughter of one of the prisoners, the chant of the prisoners, the duo of Stephana and Wassili, and that is all. The chorus is too long and the whole act too short, but that is a defect more of the libretto than of the music. The duo has a beautiful theme and is well worked up, and the best part of the opera is the short finale of the act, which was entirely lost to the audience. The applause was a forced one, although Giordano, together with the artists, was called before the curtain.

The principal scene is the finale of the third act and of the opera, and the writer can at the present moment think of no scene more intensely dramatic for a soprano than this one. But, as in the rest of the opera, the principal actions are short ones and the minor scenes tiresome. It is not an opera so constructed as to allow of an improvement, and it is one that outside of Italy is not likely to attract the attention of the world in general.

Of the artists only good can be said. They were:

Stephana.....Rosina Storchio
Wassili.....Giovanni Zenatello
Gleby.....Giuseppe De Luca
Malizin.....Vittorio Pozzi Camola
Alexis.....Oreste Gennari
Nirona.....Palmira Maggi
Lo Starosta.....Antonio Pini-Corsi
La Fanciulla.....Emma Trentini

Rosina Storchio is an artist. She sings well and is a magnificent actress, but such a part as Stephana is too dramatic for her, as she is a pure lyric soprano. She often gets out of tune on that account, and it is no wonder. She is not pretty, far from it, in fact, but has such an interesting expression, according to the phrase she sings, that it is a pleasure to look at her. On account of her great defect before mentioned she was not too warmly applauded—in fact, no one was for that matter.

Zenatello, the tenor, was heard here last year. His voice is good, very strong middle register and also high

notes, and sings well in tune. He is not a fine singer though, and probably never will be; as an actor he is fair. The honors of the evening were given to the baritone, Giuseppe de Luca as Gleby. An artist to his finger tips, he showed the villainous character of Gleby in all its colors, and sang divinely.

Pini-Corsi, Emma Trentini and the others in minor parts did well.

The stage settings were grand. As far as they are concerned, La Scala is always up to date.

The first night prices were extravagant; 50, 40, 30, 20 and 15 lire were paid for reserved seats, according to their locations, and the entrance fee to the top gallery was 5 lire. Besides this, one has always to pay 10 per cent. commission to an agency here where all the tickets are sold up to 4 o'clock in the afternoon of the date of a performance. After that hour one can take his chances of getting seats at the box office of the theatre without paying the commission, but there may be seats and there may not be, and in the case of "Siberia" the theatre was sold out eight days in advance. After the first night prices dropped to almost half.

The following are the programs given under the auspices of the Società del Quartetto, with Edouard Risler pianist and Mateo Crickboom violinist:

CONCERTO BEETHOVEN.

Piano and violin, Sonata in sol maggiore, op. 96.
Piano, Sonata in la bemolle maggiore, op. 110.
Violin, Romanza.
Piano and violin, Sonata in la, op. 47.

PROGRAM OF SECOND CONCERT.

Piano and violin, Sonata in si bemolle maggiore.....Mozart
Piano—
Benedizione di Dio nella solitudine.....Liszt
Polonaise in do minore.....Chopin
Impromptu in sol bemolle.....Chopin
Fantasia.....Chopin
Violin—
Sonata in sol minore.....J. S. Bach
Preludio.
Fuga.
Presto.
Piano and violin, Sonata.....Saint-Saëns

Eleanore Duse has given two performances at the Lirico, and had the most enthusiastic audiences that she has enjoyed in late years since she has taken to play only the works of D'Annunzio.

Next opera at La Scala will be "Rigoletto," with the tenor Anselmi, the baritone Tito Ruffa and the soprano Timroth. FIDELIO.

Margulies Chamber Music Matinees.

MISS ADELE MARGULIES, the pianist, announces her fourth series of chamber music matinees at the residence of Mrs. Thurber, 49 West Twenty-fifth street. Miss Margulies will again have the assistance of Leopold Lichtenberg, violinist, and Leo Scholz, cellist. The dates are Wednesday afternoons, January 20, February 24 and March 23. The program for the first afternoon will be: "Kreutzer Sonata," op. 47, Beethoven (piano and violin); cello solos, Aria, Bach, and "Elftanz," Popper; trio, A minor, op. 17 (new), Paul Juon.

At the second afternoon these compositions will be played: Sonata, E minor, op. 19 (new), Georg Schumann (piano and cello); violin solos, "Romanza Andalousa," Sarasate, and "Danse Tsigane," Nachez; trio, B flat major, op. 99, Schubert.

Brahms, Richard Strauss and Dvorák will be represented at the final matinee, as follows: Trio, C minor, op. 101, Brahms; sonata, E flat, op. 19, Richard Strauss (piano and violin); trio, "Dumky," op. 90, Dvorák.

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AND now the dear women have met and "talked" over the plan of building a new music hall, but not one of the angelic creatures subscribed a dollar. Despite the dearth of music halls in Brooklyn, there is to be music in the first month of the new year. The Boston Symphony Orchestra will come Friday evening, January 15, and the concert, in spite of protests and complaints, is to be given at the Baptist Temple. How about exits from the gallery?

David Bispham has been engaged for a recital before the Institute, and the date announced is Thursday evening, January 21.

Mme. Schumann-Heink and Thibaud are to give a joint recital under the auspices of the Institute Thursday evening, January 28, and they will also appear at the Baptist Temple.

Monday evening, January 18, the Savage Grand English Opera Company is to return to Brooklyn and give performances for one week at the Amphion Theatre, a playhouse provided with an asbestos curtain and as fireproof as any in Brooklyn. Wagner's "Lohengrin" will be presented the opening night by a strong cast, and Elliott Schenk in the conductor's chair.

The program for the concert by the Boston Symphony Orchestra Friday night follows:

Symphony in C minor (B. & H. No. 9).....Haydn
Concerto in F minor, for piano and orchestra, op. 16.....Henselt
Ballet music from the opera Azara, Three Moorish Dances.....Paine
Overture to Tannhäuser.....Wagner

Mr. Bispham has arranged a rarely beautiful list of German art songs for his Brooklyn recital next week. It is to include:

Adelaide.....Beethoven
Wonne der Wehmuth.....Beethoven
An die Geliebte.....Beethoven
Abendlied.....Beethoven
An die Leyer.....Schubert
Auf dem Wasser zu singen.....Schubert
Haidenröslein.....Schubert
Dem Unendlichen.....Schubert
Stille Thränen.....Schumann
Die Lotosblume.....Schumann
Waldeggespräch.....Schumann
Aufträge.....Schumann
Wie bist du meine Königin.....Brahms
So willst du des Armen.....Brahms

Wie Melodien.....Brahms
Verrath.....Brahms
Zur Ruh.....Hugo Wolf
Der Tambour.....Hugo Wolf
Nachtzauber.....Hugo Wolf
Auf dem grünen Balkon.....Hugo Wolf

Mme. Schumann-Heink and Thibaud will have assisting them as accompanists Miss Josephine Hartmann and André Benoist, both excellent pianists. The program for their joint recital will be:

Aria, Mitrane.....Rossi
Du bist die Ruh.....Schubert
Wohin.....Schubert

Sonate.....César Franck
MM. Thibaud and Benoist.

Der arme Peter.....Schumann
Widmung.....Schumann

Havannaise.....Saint-Saëns
Scherzando.....Marsick
Nocturne.....Chopin
Air.....Bach

Prison Scene from Le Prophète.....Meyerbeer
Madame Schumann-Heink.

Hugo Troetschel gave his 114th organ recital at the German Evangelical Church Monday evening, January 11. Carl Venth, the violinist, was the assisting soloist. The program was:

Organ Sonata, op. 28 (first movement).....Eigert
Offertoire.....Galeotti
Rustic Wedding.....West
Violin solo (Romance).....Venth

Played by the composer.
Fugue in E minor.....Mendelssohn
Allegretto Scherzando.....Beethoven
Echo.....Bach
Violin solo, Good Friday Spell (Parsifal).....Wagner
Carl Venth.

Meditation.....Klein
Grand March (Aida).....Verdi

A report of Mrs. Rhodes' lectures on "Parsifal," at Association Hall, Saturday afternoon and evening, will be found in another column.

This evening the Laurier Musical Club will meet at the home of Mrs. William P. Eddy, 272 Clifton place. The program will be given by Miss Elsie Ray Eddy, soprano;

Miss Suzanne Baker, contralto; Hollings Middendorf, basso; Carl O. Deis, pianist; Carl H. Tollefsen, violinist.

MILWAUKEE.

MILWAUKEE, January 6, 1904.

THE annual performance of "The Messiah" by the Arion Club has come to be regarded almost as a religious festival and as quite indispensable to a right observance of Christmas. The performance of the 29th was given for the first time in the Alhambra Theatre, and in point of attendance was by far the largest in the history of the club, the 3,000 capacity of this spacious theatre being taxed to the utmost. The soloists were Miss Jenny Osborn, soprano; Mrs. W. S. Bracken, alto; E. C. Towne, tenor; Arthur Beresford, bass; Daniel Protheroe, conductor. The chorus was augmented by some fifty voices from the Apollo Club, of Chicago.

The following took part in the second chamber music concert given at Mozart Hall, Monday, January 4, before a large and appreciative audience: Hans Bruening, piano; Albert Fink, violin; Herman Kelbe, violin; Otto Hundhammer, viola; Ernest Beyer, 'cello; Miss Carrie Seyferth taking the place of Miss Dorothy Brown, singing Schubert's "Wohin" and "Ungeud," and Arthur Daniells, who sang Schubert's "Faith in Spring" and Schumann's "Two Grenadiers." The chamber music compositions presented were the Schumann Quartet, op. 41, A minor, and the Reinecke Quintet, op. 83, A minor. Mr. Fink and Mr. Bruening also played the "Rondo Brilliant," op. 70, B minor, of Schubert.

The following program to be given by Mrs. Norman Hoffman at the Athenaeum, February 4, will be looked forward to with interest by Milwaukee admirers of this capable and always satisfying pianist:

Prelude, E flat minor.....J. S. Bach
Sonata, op. 31, No. 3.....Beethoven
Impromptu, B flat major.....Schubert
Song Without Words, No. 1.....Mendelssohn
Scherzino (Faschingsschwank).....Schumann
Prelude in F major, op. 28, No. 23.....Chopin
Etude in A minor.....Chopin
Impatience, op. 37, No. 1.....Moszkowski
Pan's Flute.....Godard
Fledermaus Waltz.....Strauss
Polonaise.....Liszt

Daniel Protheroe has been granted diploma of doctor of music by the Grand Conservatory of the City of New York because of the general excellence of his vocal and instrumental compositions and ability as leader and teacher. Mr. Protheroe has his bachelor's degree from the Royal Academy of Music, of London. E. A. S.

J. Fred Wolle's Recitals.

J. FRED WOLLE, the organist and director of the J. Bach festivals at Bethlehem, Pa., gave two organ recitals in Ohio last week. Wednesday, January 6, he played in Canton, the home of the late William McKinley, and the next day he gave a recital at Sandusky. Tomorrow, January 14, Mr. Wolle is to give a recital at Winston-Salem, N. C., and next week he is to fill an engagement at Pen Argyle, Pa.

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PHILADELPHIA, Pa., January 12, 1904.

THE current week is a prominent one musically in Philadelphia. The Boston Symphony Orchestra began the week last evening, at which concert the orchestra played Haydn's Symphony in C minor (B. & H. No. 9); the ballet music, consisting of three Moorish dances, from Paine's opera of "Azara," and the "Tannhäuser" Overture. Miss Maud MacCarthy was the soloist and played Brahms' Concerto for Violin in D major, op. 77. This (Tuesday) evening the double bill of "Cavalleria Rusticana" and "I Pagliacci" will be presented by the Metropolitan operatic forces. On Wednesday evening the Boston Symphony will give its second concert of the week, playing Beethoven's Eighth Symphony, the overture from Eugen d'Albert's opera of "Il Improvisatore," new to this city, and César Franck's symphonic poem, "Le Chasseur Maudit." The assisting artist will be the distinguished pianist Ferruccio S. Busoni, who will play Henselt's beautiful Concerto in F minor.

On Friday and Saturday of this week the Philadelphia Orchestra will be heard in their eighth rehearsal and concert, playing Brahms' Symphony No. 4, op. 93, E minor; Frederic Chopin's Concerto in E minor, for piano and orchestra, op. 11, the soloist being Rafael Joseffy; Max Schillings' symphonic prologue to "Sophocles," op. 11, and George Schumann's overture, "Liebesfrühling."

A special concert has been arranged by the Philadelphia Orchestra for an extra recital by Thibaud, with the orchestra, on Saturday afternoon, February 13. The second of the People's Concerts, given by the Philadelphia Orchestra under the auspices of the Civic Club, of this city, took place at the Bethany Presbyterian Church, Twenty-second and Bainbridge streets, last evening, when a popular program, that was very much enjoyed, was given.

A concert was given at the New Century Drawing Room last evening by Miss Florence Traub, pianist, of New York; Martinus van Gelder, violinist; Miss Mary Craig, soprano, and Thomas a' Becket, pianist. Miss Traub is a well known New York pianist, and made a favorable impression at her first playing here.

Ralph Kinder gave the first of the fifth annual series of free organ recitals at the Holy Trinity Church last Saturday afternoon, at which he was assisted by Mrs. Russell King Miller, contralto. The program included Sonata in C minor, R. L. Baldwin; "Traume," R. Wagner; contralto solo, "Salve Regina," G. Henshaw Dana; Hungarian March from "Faust," H. Berlioz; Nocturne from "Midsummer Night's Dream," Mendelssohn; Melody in C, J. A. West, and Finale in B flat, W. Wolstenholme.

The first private concert of the eleventh season of the Fortnightly Club was given at the Academy of Music on Saturday last, the program consisting of an unusual number of part songs and solos by Mrs. Shotwell-Piper and Alfred Kastner.

The Chaminade Club announces three public concerts, on January 25, at Griffith Hall, when "La Ballade du Désespéré," by Bemberg, will be given, preceded by a miscellaneous program; on March 7, at the Century Drawing Room, when "Trial by Jury" will be sung, as well as grand opera selections; and April 8, at Griffith Hall, when "A Midsummer Night's Dream" will be given by a women's string orchestra, with Miss Helen Baldwin, reader, and Miss Pulaski, conductor.

Rehearsals are progressing very satisfactorily in the "Dream of Gerontius," which is to be given on January 28 at the Academy of Music by the Choral Society, under the direction of Henry Gordon Thunder. This will be the first rendering in Philadelphia of Elgar's masterpiece. The orchestral part, which is said to be the most intricate of any oratorio, will be in the capable hands of the Philadelphia Orchestra, while the solo parts will be taken by Ellison van Hoose, Katharine Fiske and Henry G. Scott.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, JANUARY 10, 1904.

THE program in full for the eighth public rehearsal and the eighth symphony concert in the Philadelphia Orchestra's season, to be given at the Academy of Music Friday afternoon, January 15, and Saturday evening, January 16, is as follows:

Symphony No. 4, op. 93, E minor.....Brahms
Concerto, E minor, for piano and orchestra, op. 11.....Chopin
Symphonic Prologue to Sophocles, (Edipus Rex, op. 11.....M. Schilling
Overture, Liebesfrühling.....G. Schumann

The soloist, as heretofore announced, will be Rafael Joseffy, who, as one of the greatest living pianists, needs no introduction to Philadelphia audiences, and the fact that he will play the Chopin Concerto in E minor will bring delight to those who have so long associated this composition with this pianist. The Schillings and Schumann numbers possess the interest of novelty, since this is the first time that either has been given at these concerts. The Brahms Symphony is one of that master's finest works, and Mr. Scheel's well known ability as an interpreter of Brahms will naturally lend to its performance the best efforts of conductor and orchestra. Altogether these two concerts, at which the program and soloist will be identical, offer much in the way of a musical feast.

Arrangements for the special Thibaud concert, to be given by the orchestra at the Academy of Music, Saturday afternoon, February 13, at which this marvelous young French violinist will have an opportunity of showing Philadelphia his genius in its every phase and color, are about completed and the program will soon be announced. This concert will naturally rank as one of the most foremost events of the musical season, and it is expected that a record-breaking audience will fill the Academy to hear the violinist who created such a sensation at his recent appearances in the regular series of the orchestra's season.

The second of the People's Concerts being given by the orchestra under the auspices and management of the Civic Club will take place at Bethany Sunday school Monday evening, January 11, at 8 o'clock. The immense success of the first of these concerts, which was given in Kensington, will doubtless be more than repeated on this occasion, for which Conductor Scheel has arranged the following admirable program:

March from Tannhäuser.....R. Wagner
Overture, Der Freischütz.....C. M. von Weber
Wiener Frauen Waltzes.....J. Strauss
Cello solos—
Berceuse.....Godard
Polonaise.....Foppe
Ludwig Nast.
Suite, Coppelia.....Delibes
Festival Overture.....Lassen
Invitation to the Dance.....C. M. von Weber
Harp solos—
Aubade.....Hasselmann
Frühlingslied.....Gounod
Alfred Kastner.
From Peer Gynt Suite.....Grieg
The Death of Asa.
Anitra's Dance.
Hungarian Rhapsodie, No. 2.....Liszt

Florence Terrel Married.

JANUARY 6, at the home of her parents, 54 Sterling place, Brooklyn, Miss Florence Terrel, the pianist, was married to Frank Mortimer Mills, of Port Chester, N. Y. Dr. Newell Dwight Hillis officiated. The bride was a picture of loveliness in a tasteful gown of white chiffon cloth, trimmed with Duchesse lace, and a diamond crescent, the gift of the bridegroom. She was attended by Miss Marion Mills, maid of honor, and by Miss Katherine Moran and Miss Bessie Terrel, bridesmaids. All carried American Beauty roses. A. Wilcox acted as best man, and Messrs. Forshay and Scofield as ushers. A carefully chosen musical program was well played by a string orchestra. Among the guests were Mr. and Mrs. Wm. Mills, Mr. and Mrs. Benjamin Mills, Mr. and Mrs. John Mills, Mr. and Mrs. Harmon, Mr. and Mrs. S. Meeker, Mr. and Mrs. G. Punched, Mr. and Mrs. Delancey Smith, Mr. and Mrs. R. Volckmann, Mr. and Mrs. C. Shortmeier, Mr. and Mrs. C. Judson, Mrs. N. Terrel, Mrs. H. Terrel, Mrs. L. Cheshire, Mrs. Lowber Smith, Mrs. A. Rochester, Mrs. N. Clark, Mrs. Wm. Owens, Mrs. Fowler, Mrs. Hoagland, Misses S. Digney, V. Ralph, J. Owens, A. Boyd, E. Sarles and G. Rochester, and K. Smith, R. Haven, C. Miladig, H. Moran, L. Liebling and E. Volckmann. For the next few months Mr. and Mrs. Mills will make their home in Brooklyn.

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NEW ORLEANS.

NEW ORLEANS, JANUARY 7, 1904.

IN a couple of months the French Opera Company will make a short Northern tour, visiting Washington, Montreal and several other cities. "Messaline" is one of the latest additions to the repertory, and "Die Meistersinger" is a possibility. They are putting some of the singers from the ranks into principal roles with gratifying success, for the French Opera is an educational institution as well as a satisfactory amusement.

Since December 17, when they produced "Le Prophète," the company must have been in a perfect whirlwind of work, giving seven performances in some weeks, grand opera, comic opera and comedy. The comedy is a new feature and is very popular; the plays are all new in this country, and though some of them are rather too broad for the American taste they are very well patronized, and the French audiences see no harm in them, and they are neither better nor worse than other people, only everything is nearer the surface. The ethics of the French stage have a refinement that most other stages lack. The love making is refined enough for the most fastidious, and seldom or never do they kiss each other.

The cast for "Le Prophète" was: Jean de Leyde, M. Ayrot; Jacharie, M. Lussiez; Jonas, M. Gauthier; Mathisen, M. Montfort; Auberthal, M. Labriet; Officer, M. Driemans; Bourgeois, M. Marc; Paysan, M. Pizoir; Fides, Madame Gianoli; Bertha, Mlle. Guinchau. When Madame Gianoli is on the stage everything is sure to be busy, and as Fides she never let go for an instant. There are many who say that she is the best Carmen on the stage; be that as it may her Carmen is different from any other and consistent from start to finish. It is not venturing anything to say that she is one of the best operatic tragediennes who have ever come to this country. One of the best things in "Le Prophète" was Montfort's first beautiful prolonged note. He is one of the three fine baritones in the company; the other two are Lagoille and Montclair. Their voices are rich, powerful, sympathetic and true. The trio composed of Lussiez, bass; Montfort, baritone, and Gauthier, tenor, was excellent throughout the opera. A realistic touch in the winter scene was a bevy of small boys on skates who had great fun on the ice at the back of the immense stage while a real snowstorm was falling.

The matinee December 20 was "L'Africaine." In the evening the comedy, "Prête moi ta Femme," in three acts, was given, after which was the little comic opera in three acts by A. Thomas, "Le Songe d'une Nuit d'Été." One of the best performances from a merely musical point of view was "Lucie de Lammermoor," when the orchestra did some beautiful work. The overture and the horn passages were as good as a concert. The quintet and chorus were sung so well that a repetition was demanded and given, an unusual thing for the chorus work. Madame Mikaelly was in specially good temperament throughout, and the mad scene was particularly satisfactory. Montfort as Ashton rolled out some beautiful tones full of melody. Gauthier as Gilbert was good as usual, though he never spreads himself. December 24 was "Samson et Dalila"; December 25, matinee, "Rigoletto"; December 26, matinee, "La Fille de Madame Angot"; evening, "Robert le Diable"; Sunday matinee, "Faust." January 2 there was an exceedingly good performance of "I Pagliacci." From the prologue in which Labriet did his best work this sea-

son, and it was superb until Mikaelly, the finished tragedian, burst out with his hoarse ejaculation, "The comedy is finished," there was scarcely time to breathe for fear of losing something. The poor clown's lament was the most touching thing imaginable, and the audience did not lose a note or gesture. The principal parts were taken by Madame and M. Mikaelly, M. Labriet, M. Launay and M. Leroux, and it was a harmonious whole. Between this little tragedy and Massenet's "La Navarraise," which followed, the beautiful "Faust" ballet was given, "Walpurgis Night," with full ballet corps and fine costumes and stage setting.

"La Navarraise" keeps the audience spellbound with horror from beginning to end with its war and procession of wounded and murder of the Carlist general Zucarraga by Anita (Gianoli).

The most striking and pretty spectacle put upon the stage by the company is "Cendrillon" ("Cinderella"), by Massenet, which was given January 5 and 7. Mlle. Dartes for the first time took a principal part, that of Cinderella, and displayed a voice of great power and sweetness, a careful attention to climaxes and an admirable balance that kept her from overburdening the part, though it is probable that time will develop all the possibilities that are possessed by this young and attractive singer.

Madame Mico made a magnificent stepmother. Mlle. Ollivier, the première comédienne, was a perfect picture as Dorothee, and acted and sang charmingly. Madame Packbiers as Noémie was a good foil for Mlle. Ollivier, and with M. Labriet as Pandolphe le père the comedy element was very interesting.

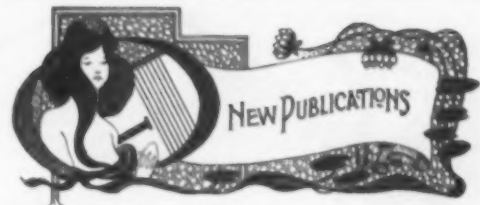
This opera has four acts and ten tableaux and four grand entries by the ballet. The last tableau was the "Grand March of the Nations," and the audience went wild over Miss America, and then the orchestra played "Dixie" after the curtain went down, and we were treated to the rebel yell from the departing audience. From the program note we find that the first musical setting of "Cinderella" appeared on the opéra comique stage of St. Germain in 1759, the libretto by Anseuma and music by Larmette. The next that appeared was much more important, the libretto in three acts by Etienne, the music by Isonard. Rossini wrote "La Cenerentola," which has been sung by many renowned artists, and there have been numerous comedies of that name. The one staged by the French Opera was written by Massenet in 1898 upon a libretto by Henri Cain, and was played for the first time at the Opéra Comique, Paris, and both music and scenery are exquisite. The original sketches were secured for these performances, the scenery was painted by a famous scenic artist in Milan, Italy, and the dainty costumes were made in Paris.

There are a number of musical events in preparation to take place within the next three months, of which more later.

MARY E. DUNAVON.

Alfred Barrington Here.

ALFRID BARRINGTON, the leading baritone and teacher of Columbus, Ohio, was in the city last week to enjoy a few coaching lessons with his old teacher, Francis Fischer Powers, preparatory to giving a large recital. He is one of the most artistic singers before the public, and his recitals bring prominently into play all those vocal niceties for which Mr. Powers is famous, notably the exquisite mezzo voce which of itself has brought many pupils to public notice and favor.



Women's Work in Music.—By Arthur Elson. L. C. Page & Co.

This publishing house has sent us a copy of Mr. Elson's latest work, which is an account of the influence of women in the art of music, ancient as well as modern; the varied style of their musical compositions in the different countries of the civilized globe, and an estimate of their rank in comparison with those of men. Mr. Elson thanks Otto Fleshner, of the Boston Public Library, for his kindness in furnishing lists of articles, &c., bearing on this subject. We have not read the work and can give no estimate of its value, because the firm of L. C. Page & Co. does not advertise in THE MUSICAL COURIER. Publishing houses publish these books for money, and we cannot assist them in their business unless they assist us in ours. The daily papers would not even give them this much notice unless they advertised.

Lectures on "Parsifal" in Brooklyn.

TWO subjects are engrossing the minds of Brooklynites—"Parsifal" and fireproof theatres. Saturday afternoon and evening of last week hundreds were turned away from Association Hall, where Mrs. Helen Rhodes repeated her superb lecture recital on Wagner's religious music drama. Since her appearances at the new Lyceum Theatre in Manhattan last month Mrs. Rhodes has attended the performances at the Metropolitan Opera House, and she was able to secure some new scenes from the stage. The other pictures which she has shown all along, are views from the productions at Bayreuth and from her own camera taken while sojourning abroad. In her lectures Mrs. Rhodes makes some apt comparisons between the performances in Bayreuth and those now being given in New York. The fair lecturer has the voice and presence, and her analysis is clear and fascinating. Of her it may be said she succeeds in instructing her audiences while she interests them. A number of well known clergymen and many teachers were present in the afternoon. The night assemblage was more fashionable, but it seemed quite as serious.

Adolf Glose, the pianist, made his part in the musical illustrations as impressive as ever. His tempi correspond with the best Wagner interpreters New Yorkers have heard. The boy choir from the Metropolitan Opera House was not heard to so good advantage as at the lectures given in the New Lyceum Theatre. The facilities for massing an invisible choir at Association Hall are not so good.

Brooklyn is worse off than ever in the matter of halls. It is no wonder the members of the Brooklyn Institute are discouraged. By the way, Association Hall has one new exit on the main floor of the concert auditorium, and Saturday all of the old exits were open. But the owners of the building must see to the gallery.

Sunday afternoon a "Parsifal" program was presented at Arion Hall under the auspices of the Arion Singing Society. Details of the program next week.



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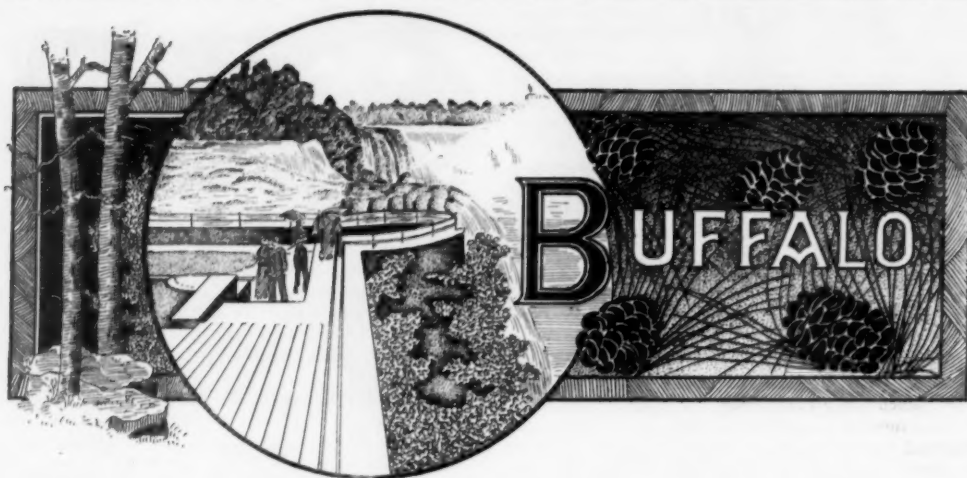
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BUFFALO, January 7, 1904.

THE blizzard of January 2 so congealed the circumambient air that it will take nature some time to acquire a melting mood. Fourteen degrees below zero part of the time. The terribly cold snowstorm and high wind Saturday had no effect upon the matinee crowd that filled the Teck Theatre with the admirers of beautiful Mildred Holland. "The Triumph of an Empress" is an artistic triumph. The Russian scenery, costumes and dancing produced a splendid spectacular effect, further enhanced by Miss Holland's impersonation of Catherine of Russia. It must be conceded, however, that she depicts a more lovable woman than the original empress. Her costumes are facsimiles of regal robes, the coronation robe an exact copy of that worn by the present Czarina. The incidental music arranged by D. Dore from Meyerbeer's opera of "Dinorah" is particularly effective; also the original overture arranged from the opera of the "Czar and Zimmermann." Other selections played included Beethoven's "Alexander March," a lovely mazourka; "Schoene Menka," "The Red Sarafan," Russian folksongs, and frequently the stirring Russian National Hymn. Joseph Hall, business manager, says: "The new play is the best ever produced by Miss Holland." It is a good medium to express her undeniable talent as an emotional actress. The troupe has gone to Boston. The new arrangement of Russian music will be issued within a fortnight by a Boston publishing house.

A choral society of 100 voices has been organized in Olean under the directorship of William G. Armstrong, whose studio is at 481 Franklin street, this city. Mr. Armstrong, a Canadian by birth, has been connected with some of the finest musical organizations in that country and is favorably known in Toronto, having been associated with the leading teachers in choral and oratorio work. He possesses a superb baritone voice, and may well be called a specialist in voice production, having been instructed by the following teachers: William Shakespeare,

Alberto Randegger, David Ross, Augusta North, London, England; Professor Van Reinholdt, Paris; Isidore Luckstone, New York. Mr. Armstrong gave a vocal recital at the Twentieth Century Club some weeks ago. The press was quite laudatory in its comments. Mrs. Armstrong is also a musician, and acts as her husband's accompanist. We are very glad to welcome two such musicians to Buffalo—a real acquisition to our musical circles.

Joseph Mischka is having the music class of the Normal School study a cantata, "The Maid of Shallott," by Bendall, under his direction. The solo part will be sung by Miss Mildred Graham.

Charles Armand Cornell's senior pupils are practicing well for their January recital. I heard a Grieg concerto splendidly played recently by George Lowery and Miss Maytie Williams, each at a piano. This unanimity of attack is remarkable. Mr. Lowery has always been noted for his virility, but it is astonishing to see the strength of wrist and fingers that has been acquired by Miss Williams, whose forte has always been to play Chopin's music and other composers whose chief attribute is ideality. A teacher who can develop such versatility as Mr. Cornell's pupils evince is one whose conscientious work deserves hearty commendation.

Jacques Thibaud will be heard in Buffalo January 19; David Bispham, February 26, and Madame Schumann-Heink March 1.

The Chromatic Club, which is composed of our leading musicians, held its fortnightly meeting January 2. The program was given by Miss Townsend, who played "Nautilus, A. D. 1620," MacDowell. Dr. Hubert M. Chester sang a group of songs. Miss Carrie Diehl played Karganoff's Berceuse and Rachmaninoff's Prelude. Harry Fellows sang "Aubade," from "Le Roi d'Ys," E. Lalo; "If Thou Wert Blind," Noel Johnson, and "Mia Picciarella

Deh," from "Salvator Rosa," A. Carlos Gomez. Miss Larned played the Grieg suite, "Aus Holberg's Zeit."

On Tuesday evening, January 5, a brilliant audience composed of social leaders and music lovers assembled in the beautiful court of the Twentieth Century Club for the first club recital of this season. The artists were Miss Gertrude Watson, pianist, and Walter D. Stafford, violinist. The program was an excellent one. With the exception of the piano solos, Rubinstein's Fifth Barcarolle in A minor and its encore, Chopin's G minor Ballade, splendidly played by Miss Watson, the program was given over to piano and violin together. Miss Watson's technic is admirable, her interpretation intellectual and temperamental. Her trills are exquisite, her execution faultless; besides she is a lovely woman and expresses music in her graceful personality. The opening number was César Franck's exquisite Sonata for violin and piano, four movements, allegretto, allegro, a recitative quasi fantasia, allegretto poco mosso, which demanded skilled and intelligent interpretation. The audience was delighted. Wieniawski's Second Concerto was admirable. Mr. Stafford's cantabile was the best thing he played with one exception, in the Schutt Suite, where the piano in combination with the violin gave a most fascinating tone picture of the fairylike Scherzo, spirited, delicate, imaginative. Mr. Stafford's tone is very mellow, his bowing excellent, and he grew more and more brilliant, as if impelled by the hearty plaudits of the audience to end the program with a grand display of musical pyrotechnics. The artists at the close of the performance found themselves among friends, so generous was the ovation, so sincere the expressions of praise.

Madame Humphrey, Miss Mary F. McConnell and sister, Miss Mabelle McConnell, are quite enthusiastic in their praise of "Parsifal," which they went to New York to witness at Christmas time. Madame Humphrey will continue her coaching of a splendid trio in the opera of "Aida." I find it reported as a chorus and I am glad to correct the error. The names of the aforesaid trio, three of Madame Humphrey's most promising advanced pupils, I am not at liberty to divulge just now.

VIRGINIA KEENE.

Maurice Kaufman.

MAURICE KAUFMAN, the violinist, has been busy filling engagements in Boston and other cities, and has appeared at several private entertainments in New York. Tuesday afternoon, January 5, Mr. Kaufman was one of the soloists at the ladies' day entertainment in the Lotos Club, and aroused much interest. His numbers on the program were Romance, by Chopin-Wilhelmj, and Mazurka, by Zarzycki. His playing was so keenly enjoyed that he was compelled to add an encore. Mr. Kaufman's facile technic enables him to play effectively and with charming ease anything he essays, no matter how difficult. He masters every piece before attempting it in public, and this is why his work is so intelligent and painstaking. Mr. Kaufman will be heard in New York several times during the present season.

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MASSENET'S "Manon," under Von Schuch's lead, was reproduced here in a marvelous fashion. His direction leads to the music a charm which one can scarcely describe. Full of grace, melody and distinction, "Manon" caresses the ear in a singularly attractive way, a leading feature of the work being the old fashioned dances, sarabandes, gavottes, bourrees, &c., which are either sung or danced to the incomparable accompaniment of the orchestra. The tasteful costumes and the brilliant stage mounting, too, all greatly enhanced the effect of the work as a whole.

The libretto (based on Prevost's novel) is so full of impossibilities that the chief interest centres round the music, which is as impressive as it is delightful; void of passion, it is true, but very pleasing. Burrian, Wedekind and Perron took the chief parts. Burrian is a remarkable singer and actor; that he lacks stage presence and looks is regrettable. Frau Wedekind sang her part well, and she is improving histrionically, "aber" (says Goethe) her personal charms, grace and coquetry (such as are suggestive of the role) do not satisfy high demands. Perron has to be mentioned in terms of great praise. The cast was first rate.

About Richard Burmeister's great success as a soloist of the third Philharmonic concert you were informed by cablegram. The sympathetic musician came, played and conquered completely, chiefly by his poetry of interpretation. We need musical poets. Of course we appreciate technical perfection, brains and pedagogic ability—qualifications which Herr Burmeister has in common with other great virtuosos, but he is especially welcome here for the sake of his artistic enthusiasm, his soul and his fantasy. His reproduction of Chopin's F minor Concerto recalled Paderewski's reading of the work. Burmeister's own orchestral arrangement of the score seems an improvement on the original. His cadenza was exquisitely in keeping with the Chopin style. The Liszt selections testified to the virtuoso's skill as a Liszt player. He was recalled no end of times and kindly granted an encore. Dresden is proud of this musician.

The singer was Frau Burckhard-Leffler, of Wiesbaden, whose strength lies in dramatic expression. She succeeded best with "Isolden's Liebestod." Her song selections,

including Hartmann's beautiful "Schwanenlied," did not display her powers at their best.

Two Hamburg singers of renown—Frau Edel and Herr Birrenkoven—gave a Wagner recital, which must be stamped as superfluous. Wagner from the concert platform is a mistake.

Something quite extraordinary is the Russian String Quartet—Kamensky, Kranz, Bornemann and Butkiewicz—whose inborn temperament, rhythm, warmth and "Vortrag" carried everything by storm. They introduced a new composer, Glière, whose Quartet, op. 2, is full of talent, the beautiful variations displaying originality of invention and intimate expression. The tone, the ensemble and the artistic finish of the foreign musicians' execution rank with the Brussels and the Bohemian quartet unions.

The Berlioz centenary was celebrated December 11 at the Opera by a brilliant performance of "Benvenuto Cellini." It aroused storms of public enthusiasm and press approval.

Musical matinees occurred at Herrman Scholtz's (who introduced Gisela Springer, a talented Viennese pianist) and at Eduard and Luise Reuss-Belce, where the writer heard a few of Mr. Reuss' pupils play. The matinee took place before invited friends of the artist couple, who made "les honneurs" in a most delightful fashion. Mrs. Reuss-Belce sang lieder exquisitely to the congenial accompaniment of her husband; Fri. Klose, of the Reuss school, played Tausig's "Zigeunerweisen" in a virtuoso manner, &c. The pleasant hours spent in the home circle of these celebrated artists, who were so closely in touch with Wagner and Liszt (of whom souvenirs and autographs are scattered about everywhere in their homely apartments), will long be cherished in my memory as a very agreeable recollection.

A young pianist, Rudolf Feigler, concertized here successfully. His program did his artistic taste great credit. It comprised Beethoven, op. 57; Schumann, op. 13; Chopin and Draesek's op. 6, a "sonata quasi Fantasia," which classes among the master's most enjoyable piano compositions.

A. INGMAN.

The Faeltten Pianoforte System in New York.

MRS. PLUMER-SMITH, of Boston, has arranged to be three days in the week in New York, where she has already established a class and will teach the Faeltten system of fundamental training. Mrs. Plumer-Smith has a studio in the Portland, 132 West Forty-seventh street, where she can be seen from 10 to 1 o'clock on Wednesday, Thursday and Friday mornings.

The recent exhibition of the work done by the Faeltten School, of Boston, which was given at Delmonico's a few weeks ago, has aroused much interest in the system, and inquiries have been sent in from many parts of the city and country asking for further information. The immediate success of the Faeltten Pianoforte School is too well known to need additional comment.

CREATORE AND HIS BAND.

CREATORE and his Italian Band are touring the country with phenomenal success. Following is his itinerary for the spring season:

JANUARY.

Sat. 2, evening—Opera House, Lexington, Ky.
Sun. 3, evening—Macaulay's Theatre, Louisville, Ky.
Mon. 4, evening—Theatre Vendome, Nashville, Tenn.
Tue. 5, matinee and evening—Theatre Vendome, Nashville, Tenn.
Wed. 6, evening—Opera House, Chattanooga, Tenn.
Thu. 7, matinee and evening—Staub's Theatre, Knoxville, Tenn.
Fri. 8, evening—Grand Opera House, Atlanta, Ga.
Sat. 9, matinee and evening—Grand Opera House, Atlanta, Ga.
Sun. 10, evening—Grand Opera House, Atlanta, Ga.
Mon. 11, evening—New Opera House, Athens, Ga.
Tue. 12, evening—Academy of Music, Macon, Ga.
Wed. 13, evening—Grand Opera House, Augusta, Ga.
Thu. 14, evening—Columbia Theatre, Columbia, S. C.
Fri. 15, matinee and evening—Owen's Academy of Music, Charleston, S. C.
Sat. 16, matinee and evening—Savannah Theatre, Savannah, Ga.
Sun. 17, evening—Burbidge's Theatre, Jacksonville, Fla.
Mon. 18, evening—Burbidge's Theatre, Jacksonville, Fla.
Tue. 19, evening—Opera House, St. Augustine, Fla.
Wed. 20, evening—Opera House, Thomasville, Ga.
Thu. 21, evening—Sale-Davis Opera House, Albany, Ga.
Fri. 22, evening—Springer Opera House, Columbus, Ga.
Sat. 23, matinee and evening—Montgomery Theatre, Montgomery, Ala.
Mon. 25, evening—The Jefferson, Birmingham, Ala.
Tue. 26, matinee and evening—The Jefferson, Birmingham, Ala.
Wed. 27, evening—Academy of Music, Selma, Ala.
Thu. 28, evening—Mobile Theatre, Mobile, Ala.
Fri. 29, matinee and evening—Mobile Theatre, Mobile, Ala.
Sat. 30, evening—Grand Opera House, Meridian, Miss.
Sun. 31, evening—Lyceum, Memphis, Tenn.

FEBRUARY.

Mon. 1, evening—Lyceum, Memphis, Tenn.
Tue. 2, matinee and evening—Lyceum, Memphis, Tenn.
Wed. 3, evening—Grand Opera House, Greenville, Miss.
Thu. 4, evening—Walnut Street Theatre, Vicksburg, Miss.
Fri. 5, evening—Temple Opera House, Natchez, Miss.
Sat. 6, evening—Elks' Theatre, Baton Rouge, La.
Sun. 7, matinee and evening—Tulane Theatre, New Orleans, La.
Mon. 8, evening—Mobile Theatre, Mobile, Ala.
Tue. 9, evening—Opera House, Pensacola, Fla.
Wed. 10, matinee and evening—Montgomery Theatre, Montgomery, Ala.
Thu. 11, evening—Noble Street Theatre, Anniston, Ala.
Fri. 12, evening—Nevin Opera House, Rome, Ga.
Sat. 13, matinee and evening—Staub's Theatre, Knoxville, Tenn.
Sun. 14, evening—Macaulay's Theatre, Louisville, Ky.

Lakewood Society Hears "Parsifal."

TO quote the late John Jasper, of Richmond, Va., the sun (and the world) "do move." They have a new Country Club at Lakewood, N. J. George J. Gould is president, and everybody who is anybody in Lakewood is a member. Thursday, January 2, was the date fixed to dedicate the new clubhouse, and nothing less than a lecture recital on the much discussed "Parsifal" would do. Mrs. Helen Rhodes, a lecturer of rare charm, was engaged to deliver her beautiful essay on the opera, with the pictures showing some of the best scenes, and Adolf Glose at the piano to illustrate the music. After the lecture the club held a reception in honor of Mrs. Rhodes. During Mrs. Rhodes' stay in Lakewood she was entertained by Mrs. Irving Bush, whose residence adjoins Georgian Court, the Lakewood palace of the Goulds.

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SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, January 4, 1904.

THE holiday season in San Francisco has been enhanced in pleasure by most perfect weather. Sunshine, warmth and flowers were the usual indispensable California attributes to Christmas bells and New Year's merrymaking.

From Los Angeles word comes that Harry Barnhart's choir of seventy-five voices is doing splendid work and the church is packed to the doors at every service. Mr. Barnhart is to give a recital on December 19 at Blanchard Hall. Friday night he gave a recital at Riverside. The following extract is from a San Diego paper: "Those who took the opportunity to hear the Barnhart recital were charmed with the beautiful voice and finished singing of this gifted basso, and were fortunate in hearing the recital. His songs were full of the enthusiasm that thrills, and showed a great musical intelligence. His rendition of the 'Erl König' was nothing short of inspiring, and 'Danny Deever' carried the hearers mentally off their feet. His rendering of the Hungarian songs was equal to that of Gwilym Miles, the eminent Welsh basso."

Apropos of Mr. Barnhart's choir, they presented him at Christmas with a token of their appreciation of his work, in the shape of a handsome diamond and opal pin.

At Trinity Episcopal Church, on last Sunday evening, the first part of the oratorio of "The Messiah" was finely rendered by the choir under the direction of Louis H. Eaton, the choirmaster and organist. The solo work by Miss Millie Flynn and Miss Una Fairweather, soprano and contralto of the solo choir, was especially fine. The choir had the work in preparation but a short time, which made the finished manner of its rendition a matter of surprise to all who heard it. Mr. Eaton is a splendid director, as well as an accomplished organist, and has done much fine work with the choir since he has taken it in hand.

The Papyrus Club held a reception on Thursday, December 31, at the club room, which was presided over by the president, Mrs. C. Mason Kinne, the program being in charge of Miss Ella V. McCloskey, as follows: Press Club Quartet, "Annie Laurie" (Dudley Buck), "Simple Simon" (Lacey), J. E. McMillan, R. H. Hunt, George R. King, R. E. Keene; stories, Mrs. Dorville Libby and Mrs. W. S. Leake; reading, "An Order for a Picture" (Alice Carey), Mrs. W. P. Buckingham; stories, Mme. Caro Roma, Mme. Ida de Seminario; contralto solo, "Serenade" (Bemberg), Miss Pearl Thurlow Hoosock, accompanied by Miss Elma Woodbridge; "A String," Mrs. Louise Battles Cooper; short talk, Mrs. Charles A. Sweigert; story, Jennie Morrow Long; soprano solo, "Tears of Love" (Beethoven), Mme. Emelia Tojetti, accompanied by Miss Grace Loring Williams; stories, Mrs. W. W. Briggs, Mrs. Arthur Cornwall; Papyrus Quartet, "The Breeze of Night" (La Motte), Miss Millie Flynn, Mrs. W. W. Briggs, Miss Ella V. McCloskey and Mrs. Blanche Arnold. Accompanist, Mrs. Helen Earl Sutherland.

At the first recital to be given by Miss Elizabeth Westgate, pianist, and Alex. T. Stewart, violinist, at the former's studio in Alameda, which is to be given late in this month or the early part of next, a charming sonata of Handel, seldom heard here, and one of the Gade sonatas will form part of the program. Later some very modern music is to be given with one classic on each program, and it is planned if possible to make it in each instance a rarely played classic. It was planned to have Anna Miller Wood, the well known Eastern contralto, sing at one of these recitals, but Miss Wood's plans have been changed so that it will now be impossible. These recitals have always been so delightful, and Miss Westgate herself so ideal an hostess the events are anticipated with much real pleasure by those who are "bidden" to be present.

The following is culled from the Portland Oregonian, and refers in part to the Haydn Symphonic Orchestra, a body of which I wrote in one of my Portland letters, while there during the past summer, as doing remarkably good work for amateur players. Otto Kluman, the director, will be remembered as the inventor of the "violetta," which he himself plays.

The MacNeill Club, under the direction of the Rev. C. L. Meil, gave the initial concert since its reorganization on Thursday evening, December 17, at the Congregational Church, Sacramento. A first concert of any organization is hardly a matter for criticism, and really this first effort went remarkably well. The club is taking for its model the Loring Club, of San Francisco, and will probably, when it has gained strength, emulate that club in its customs. The MacNeill is at present deficient in tenor voices, a fault common to many male choruses, and had the support of piano only except in the first and last numbers, where the organ was used in conjunction with the piano. A few string and reed instruments add materially to the effect desired in some of the more ambitious works for male chorus. The program was very well given, however, and most enjoyable in every respect. It was rendered as follows:

Glory to the Khalif, chorus from Oberon.....Carl von Weber
Trio, op. 42.....Niels Gade
Miss Sybilla Ramus, violin; Miss Elizabeth Ames, 'cello; Miss
Hulda Andersen, piano.
Tally-ho! (hunting song from the Lily of Killarney), Alle-
gro.....Sir Julian Benedict
Songs for contralto—
Love Me if I Live.....Foote
Slumber Boat.....Gaynor
Mrs. William Murcell.
Rhine Wine Song, Allegro, pesante e maestoso.....Ries
The Beautiful Blue Danube.....Johann Strauss
Kypris.....Augusta Holmes
Mrs. Murcell.
Absence.....John Hatton
Trio, Seguidilla Gitana (Spanish Dance).....E. Fernandez-Arbo
Miss Ramus, Miss Ames, Miss Andersen.
King Olaf's Christmas (chorus and solo parts from Longfel-
low's Saga of King Olaf).....Dudley Buck
Halfed.....F. W. Breen, tenor primo
King Olaf.....Frank Schuler, baritone

The officers are: V. S. McClatchy, president; Jos. M. Andersen, vice president; F. A. Griffin, secretary; C. T. King, treasurer, and F. C. Schuler, librarian. Rev. C. L. Miel director. The music committee, T. F. Bellhouse, H. L. Hill, H. Mitau and C. M. Phinney. Accompanists, Miss Adelaide Dierssen, pianist, and Miss Lizzie Griffin, organist. Members, Jos. M. Andersen, T. F. Bellhouse, H. R. Blair, F. W. Breen, Jos. Carpenter, W. H. Dunster, O. B. Ellwood, H. A. Fairbank, R. Fryer, F. A. Griffin, H. L. Hill, W. H. Hopkinson, C. S. King, V. S. McClatchy, H. Mitau, C. M. Phinney, A. E. Pritchard, F. C. Schuler, H. L. Stich, R. W. Van Norden, R. Varanese, R. P. Webber, Ben Wilson and W. L. Witherbee.

The Sacramento Saturday Club held its 150th recital at the Congregational Church on December 19, 1903, with the following program:

Chorus, Gloria, First Mass, op. 19.....Marzo
Mrs. E. Coppersmith, Mrs. E. A. Brown, Mrs. J. A. Moynihan,
Miss K. V. Hannon, Mrs. R. H. Hawley, Mrs. F. M. Jones,
Mrs. E. N. Mering, Mrs. William Murcell, Miss R. Rosen,
Mrs. Frances Moeller, Miss C. Shepstone, R. T. Cohn, H. R.
Blair, M. J. Desmond, Dr. H. B. Smith, E. A. Coffman, J. G.
Genshlea, C. M. Phinney, E. A. Brown, F. A. Griffin.
Organist, Miss L. M. Griffin.
Essay, Dance Rhythm.
Mrs. Louise McC. Gavigan.
Song, Song of the Seashell.....Keller
Miss Rosina Rosin.
Violin, Legende, op. 314, No. 7.....Bohm
Mrs. C. G. Stever.
Song, The Alpine Rose.....Sieber
Miss Eda Quire.
Piano, Impromptu, op. 90, No. 4.....Schubert
Mrs. William Skeels.
Songs—
A May Morning.....Denza
My Native Land.....Von Suppe
Mrs. T. Frankland.
Piano, Rhapsodie Hongroise, No. 4.....Liszt
Mrs. Emil Steinmann.
Duet, Night Hymn at Sea.....Thomas
Mrs. J. A. Moynihan and Dr. Harry B. Smith.
Piano, Presto, No. 13.....Scriabin
Miss Maude Blue.
Song, Because.....D'Hardest
Miss Charlotte Shepstone.
Piano, Scherzo, op. 13.....Chopin
Mrs. Albert Elkus.
Director, Mrs. F. M. Jones.

Mrs. Elkus, who is one of the finest lady pianists on the Coast, played magnificently, and was enthusiastically encored.

A great congregation filled St. Francis' Church, East Eleventh and Oak streets, yesterday morning at the 10:30 o'clock services and High Mass. The church was beautifully decorated, and on the right of the chancel was the figure of the Infant Jesus, surrounded by an imitation cave, which was illuminated by colored candles. The St. Cecilia Society, composed of the members of St. Francis' Choir, augmented by outside talent, supplemented by the Haydn Symphony Orchestra, rendered the musical part of Millard's Mass in B flat, and it was one of the finest musical productions ever rendered in the church. From the opening to the close the congregation was held entranced. Rev. Father J. H. Black, rector, was celebrant, and he was assisted by trained boy attendants. Father Black delivered the sermon. The following persons composed the choir and orchestra:

Sopranos, Mrs. Morden, Misses M. Owens, L. McMahon, T. Gottsacker, S. Marias, M. Bruce, M. Gleason, M. Malone, E. Kirby, A. Van Hoomissen; altos, Misses May Breslin, T. Owens, M. Schwenning, J. Nauratil, M. McNamee; tenors, Frank Barrett, Joseph Fay, Carl Straub; basses, Edward J. Alstock, Sylvester McAtee, J. Dresser, W. Heltkemper.

Orchestra, first violin, J. K. Gill, George Henderson, Mrs. C. E. Fields, Chester van Houten; second violin, Charles Chambreau, William Larsen; violetta, H. J. Kleemann; bass, B. Hartman; clarinet, W. A. Bequeith; flute, James M. Moore, Lee Cowgill; cornet, O. P. Myers, O. P. Myers, Jr.; trombone, E. E. McLaren; tympani, J. Frost;

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organists, Mrs. A. Corliss, Miss Van Houten; leader, Otto Kleemann.

A song recital was given on Artists' Day of the Saturday Club, January 2, at the Congregational Church Sacramento, with a program rendered by Mrs. Edward F. Schneider, of Oakland, Cal. Mr. Schneider was her accompanist. The program was taken from the following composers: Schumann, Grieg, Von Fielitz, Tschaikowsky, Strauss, and five songs by Edward Schneider, husband of the singer.

MRS. A. WEDMORE JONES.

Russell Pupils in Oratorio.

TWO of Louis A. Russell's professional students were engaged to sing the soprano solos in "The Messiah" December 26, Mrs. Orne Kinsey Taylor singing "Come Unto Him," "I Know That My Redeemer Liveth," "But Thou Didst Not Leave His Soul" and several of the recitatives. Mrs. Jessie Marshall sang "Rejoice Greatly," "How Beautiful Are the Feet" and "There Were Shepherds." The press comments on these artists thus:

"The beauty and certainty of Mrs. Taylor's tone and the dignity and sincerity with which she imbued her interpretation of the air made this particular performance one of the most exalting efforts claiming attention during the evening. In the airs, 'But Thou Didst Not Leave His Soul in Hell' and 'Come Unto Him,' she also rose to an artistic plane seldom reached by her associates. Her musicianship as a singer and her knowledge of oratorio so finely qualify her for all her vocal undertakings that the manner in which she acquitted herself on this occasion was very gratifying to the more knowing and sensitive in the audience.

"Mrs. Marshall rendered valuable service by her neat vocalization in 'Rejoice Greatly' and other numbers."

Mr. Russell's long experience in oratorio work and his deep study of voice production and singing combine in making his studio work particularly successful in the training of oratorio and concert singers, a fact which is becoming well known among ambitious students.

Carl for the St. Louis Exposition.

WILLIAM C. CARL has been engaged by the Bureau of Music of the St. Louis Exposition for recitals on the great organ Monday, September 26, and Tuesday, September 27, next. Mr. Carl is not a stranger at the expositions in both Europe and America, and has been honored with engagements at frequent intervals during the past years. Among them may be cited the Edinburgh International Exposition (Scotland), Stockholm Exposition (Sweden), World's Fair (Chicago), Nashville Exposition, Philadelphia Exposition, Charleston Exposition, Pan-American Exposition, Buffalo.

The present winter is one of great activity for the American organist, and his time is already well taken for the season. Among the appearances in the near future are a "Parsifal" recital at the Savoy Hotel; a recital on the new organ in the Church of the Advent, New York city, and his lecture on the "Klondike," which has been delivered with large success during the fall and is now to be repeated.

Amy Robie's Recent Engagements.

AMY ROBIE, the violinist, has been spending busy weeks with pupils and engagements since her return to New York. She has played recently at a concert at Mt. Kisco, N. Y.; for the Saturday Club, of Asbury Park, N. J.; the First Methodist Church of Asbury Park, N. J., and at a musicale held at Mrs. Leslie Morgan's School West Eighty-sixth street. Miss Robie is also first violin of the Haydn Quartet, and has various engagements pending for church and concert work.

COLUMBUS, OHIO.

COLUMBUS, Ohio, January 4, 1904.

THE NEW weekly magazine, The Connoisseur, has made its bow to a Columbus public with the statement that it is to be devoted to music, the drama, liberal arts, literature and social amenities. The distinctive, or at least the general and basic quality, aspired to for the permanent tone of this weekly periodical is one of authoritativeness; each article of the contents will be presented by one who is best qualified to treat of the subject—in other words, by a connoisseur. The editor is J. Clarence Sullivan.

Miss Alice Sloane Dimmick gave a complimentary organ recital Monday night, consisting of music appropriate to the Christmastide. The recital was announced for last Monday evening, but a break in the organ made necessary the postponement. The vocal numbers were furnished by Miss Alice Speaks, each song accompanied by organ (Miss Dimmick) and violin obligato by Miss Edith Bratton. Miss Dimmick is an organist of refinement and ability, her digital and pedal technique adequate for concert recitals as well as the best class of church choir work. She has been well trained, and the audience, which included every other church organist in town, was an appreciative one. Miss Speaks is one of the most satisfactory singers in the city, has a big, rich voice, knows how to use it, excellent enunciation and no lack of style in delivery; besides these qualities, her songs are always selected to make the best effect, knowledge some very good singers should have, but haven't. Miss Bratton is perhaps the best woman violinist in the city, and though her contribution to the program was all obligato work, her part was flawlessly performed. Miss Bratton is head of the violin department of the Ohio Wesleyan University at Delaware. The program is subjoined because of its novel appropriateness:

Suite Gothique.....Bocliman
Introduction—Chorale.
Minuet Gothique.
Priere à Notre Dame.
Toccata.
The Manger.....Guilmant
Pastorale—Adoration.
O Little Town of Bethlehem.....Alfred Little
Old Sacred Lullaby.....Corner-Liddle
Violin obligato, Miss Bratton.
March for Christmas Festival.....W. T. Best
Rhapsodie on Christmas Themes.....Eugene Gigout
Die Geburt Christi.....Otto Malling
Die Hirten auf dem Felde.
Die Drei Weisen aus dem Morgenlande.
Bethlehem.
A Christmas Herald.....Coombs
Violin obligato, Miss Bratton.
Hallelujah Chorus.....Handel-Dubois

W. H. Donley, concert organist, of Indianapolis, will open the new organ in the elegant new King Avenue Church about February 15. The vocalist for this recital will be Mrs. Edward E. Fisher, contralto. The church quartet has been selected and is Miss Darline Scofield, soprano; Mrs. Edward E. Fisher, contralto; Thomas Dolan, tenor; Howard B. Rector, baritone. The organist will be Miss Elsie Vercoe, a talented and promising young organist of this city who is at present playing at Central Christian Church.

The Rose Cecilia Shay Opera Company will be at the Great Southern Theatre Monday and Tuesday evenings. Miss Shay is a native of Ohio (Cincinnati), so a great deal of interest is being taken in this her second appearance in English opera in Columbus.

The Women's Musical Club will resume its fortnightly recitals January 13, introducing a new active member, Mrs. Pyle, a young violinist, fresh from the hands of Ber-

nard Listemann, of Chicago. The members who take part in this recital are Mrs. Felix V. Riviere, soprano; Miss Louise Krauss, contralto; Misses Charlotte Robinson and Alice Dimmick, pianists. Mrs. Elizabeth Wilson will accompany Miss Pyle. The program is arranged as follows: L'Arlésienne, first and second Suite de Concert.....Bart
Minuetto. Adagietto. Le Carillon.....Miss Dimmick.

Die nacht ist reich.....Von Fielitz
Meiden.....Von Fielitz
Bluephen, Bluephen Uberall.....Von Fielitz
Sommer Abend.....Lassen

Adoration.....Borowski
Mrs. Walter M. Pyle.

A Spring Morning.....Mendelssohn
The Asra.....Rubinstein
Mrs. Riviere.

Romance, op. 5.....Tschaikowsky
Valse.....Rachmaninoff
Miss Robinson.

The Dew Is Sparkling.....Rubinstein
Afterwards.....D'Hardelot
Norwegian Love Song.....Clough-Leigher
Miss Krauss.

Legende, op. 314, No. 7.....Böhun
Mrs. Pyle.

Song cycle, Woman's Love.....Schumann
He the Best and Noblest.
I Cannot, I Will Not Believe It.
Thou Ring Upon My Finger.
Mrs. Riviere.

ELLA MAY SMITH.

J. Lewis Browne, of Atlanta.

DR. J. LEWIS BROWNE, of Atlanta, has been engaged by the Bureau of Music for two recitals upon the organ at the World's Fair, St. Louis. The dates assigned to Dr. Browne are Monday and Tuesday, October 3 and 4.

Dr. Browne played a recital in Gainesville, Fla., on December 29, presenting the following program:

Prelude and Fugue in C minor.....Bach
Hymnus.....Von Fielitz
Scherzo.....Browne
Vorspiel to Tristan and Isolde.....Wagner
Prelude in D minor.....Chaminade
In Paradisum.....Dubois
St. Francis and the Birds.....Liszt Saint-Saëns
Toccata from Fifth Symphony.....Widor
Extemporization upon given theme.

The Gainesville Daily Sun of December 30 contained the following: "The large audience which greeted Dr. J. Lewis Browne, the eminent organist and composer at Kavanaugh Methodist Church, Tuesday night, pronounced it the best musical function ever given in Gainesville, and all went away well pleased with the elegant work of this distinguished musician. The assemblage was not only large, but it was also a refined audience—an audience who could and did appreciate the program from the first to the last number. The visit of Dr. Browne will ever be remembered and appreciated here, and should he ever decide to make a return engagement little advertising other than the date of his appearance will be necessary."

Malek's Dates.

SOME of Ottokar Malek's coming Western dates are: Dallas, January 26; Springfield, Mo., January 29; Lincoln, Neb., February 2; Jefferson, Ia., February 4; Des Moines, Ia., February 5; Omaha, Neb., February 8; Sioux City, Ia., February 9; Kansas City, Mo., February 11; St. Joseph, Mo., February 12; Wichita, Kan., February 15; Emporia, Kan., February 17, and Topeka, Kan., February 22.

Wissner Hall, Brooklyn, Closed.

ARTISTS and teachers who have concerts booked at Wissner Hall, Fulton street and Flatbush avenue, Brooklyn, were notified last week that their dates had been cancelled. The pretty hall has been closed—not by the fire commissioner—but because Mr. Wissner needs the space for piano showrooms.

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BISPHAM SONG RECITAL.

Mendelssohn Hall, Wednesday Afternoon, January 6.

Three posthumous songs—	Schubert
Waldeinsnacht	Schubert
Litanei	Schubert
Dem Unendlichen (by request)	Schubert
Heb' auf dein blondes Haupt	Hugo Wolf
Und willst du deinen Liebsten sterben sehen	Hugo Wolf
Sterb' ich, so hüllt in Blumen	Hugo Wolf
Der Gärtner	Hugo Wolf
Verborgenheit	Hugo Wolf
Bitterolf	Hugo Wolf
Der Tambour	Hugo Wolf
Der Rattenfänger	Hugo Wolf
Weg sein holdes Lieb verloren	Hugo Wolf
Auf dem grünen Balcon (by request)	Hugo Wolf
Des Jahres Freuden (new)	H. H. Wetzler
Ein Kuss von rotem Munde (new)	H. H. Wetzler
The Fairye Queen	H. H. Wetzler

Waldegesspräch	Adolf Jensen
An der Linden	Adolf Jensen
O, lass dich halten gold'ne Stunde	Adolf Jensen
Margreth am Thore	Adolf Jensen

INTELLIGENT music lovers go to a Bispham recital prepared to learn something, and most of them come away feeling that their time and money were well spent. The large audience that greeted the baritone on this occasion heard an instructive and unconventional program. The interest was sustained throughout, for no one departed until after the closing number. Earlier in the season Mr. Bispham introduced some songs by the late Hugo Wolf, who at this time is having considerable posthumous glory. The ten Wolf songs sang by Mr. Bispham last week are not all of equal merit, but even the least interesting have the spontaneity that is kin to genius. To express the hard trade of a rat catcher and other underlings in language that appeals to the sympathies is no mean accomplishment. The songs from the Italian and Spanish song books, "Heb' Auf dein blondes Haupt," "Und willst du Deinen Liebsten," "Sterb' ich so hüllt in Blumen," "Wer sein holdes Lieb verloren" and "Auf dem grünen Balcon," are distinctly charming. In response to prolonged applause Mr. Bispham repeated the very romantic "Auf dem grünen Balcon," "Bitterolf," another of the best of these songs. Mr. Bispham sings in a highly realistic fashion. "Verborgenheit" is one more that will become popular.

The singer's interpretation of the three unfamiliar songs was in his best vein. The pathetic "Litanei," and the uplifting purpose in "Dem Unendlichen," put the audience in the right mood for the proper appreciation of the spirit that dominated the hour and a half of melody. The three songs by Hermann Hans Wetzler, accompanied by the composer, added unusual interest to the afternoon. Mr. Wetzler is a resident of New York, and New Yorkers are recognizing his gifts and industry. "Des Jahres Freuden" and "Ein Kuss von rotem Munde," the two new songs, will add to Mr. Wetzler's reputation. They are musical, happy inventions that artists will find "singable." The composer's accomplished wife wrote the poem for the first song. The sentiment of this song would be equally effective if arranged for chorus. "Ein Kuss von rotem Munde" is a little gem. "The Fairye Queen" is a novel composition in which the piano accompaniment rather subordinates the voice part. Mr. Bispham, however, made much of the text. His skill never fails to move the thoughtful, and how much of the intellectual there is in his portrayals. When it comes to singing Mr. Bispham is in better voice now than he was when some of his admirers heard him a fortnight ago, so there was a double pleasure in hearing him.

Mr. Wetzler's accompaniments for his songs afforded keen delight. His playing was not like that of most composers who play to illustrate their ideas regardless of the art that distinguishes the trained pianist. Mr. Wetzler has the technic and his full, warm, musical tone gave the magical touches that were needed.

Mr. Bispham was fortunate, too, in the regular accom-

panist of the afternoon, Harold O. Smith, a talented young man who performed the piano parts for the Schubert and Wolf songs and for the four beautiful ones by Jensen.

Webster-Powell-Pirani Concert.

MME. ALMA WEBSTER-POWELL, the prima donna, and Eugenio de Pirani, the composer-pianist, just returned from an extensive tour of Russia, Germany, Austria and England, will give a joint concert at Mendelssohn Hall Friday evening, January 15. They will have the assistance of Louis Mollenhauer, violinist, and Leo Tausig, 'cellist. The second part of the program will be devoted to compositions by Mr. Pirani. The list of songs and instrumental pieces to be presented will be:

Piano, Prelude and Fugue in A minor	Bach-Liszt
Vocal, Recitativo e Rondo (Mia Speranza adorata)	Mozart
Piano—	
Ende vom Lied	Schumann
Scherzo in B minor	Chopin
Vocal—	
Aria from Paris and Helene	Gluck
Mignon	Beethoven
Willst du dein Herz mir schenken	Bach
Accompanist, A. J. Powell.	

Compositions of Eugenio de Pirani—

Trio, op. 48 (piano, violin and cello)	
Allegro Appassionato. Scherzo. Andante.	
Allegro Marziale.	
Vocal—	
I'll Not Go Under.	
Ohne Geleit.	
Barcarolle.	
Dance Variations.	
(Theme Polonaise, Mazurka, Polka, Minuet, Gavotte, Valse.)	

Piano—

Scherzo Etude.	
Octave Etude.	
Double Note Etude.	

Vocal—

Thousands of Things.	
Klopfet so wird euch aufgethan.	
Thou Who Art in Heaven Above.	
Waltz Song.	
(Accompanied by the composer.)	

Immense Sale of Seats in San Francisco for Patti.

THE utmost enthusiasm appears to prevail all over the Pacific Coast in regard to the arrival of Adelina Patti. She has always proved an immense favorite in that section of the country, but it is evident that she was never more so than at present.

This is demonstrated by the enormous sale that took place in San Francisco when the box office opened for the two concerts at the Grand Opera House there on Thursday, 7th, and Monday, 11th. The first day the ticket seller disposed of seats to the extent of \$12,500, between 9 in the morning and 5 in the afternoon, and the second day—Tuesday—\$10,000 worth were passed over the counter. This does not count the sale of the cheaper seats, which will raise the total to about \$30,000 for the two concerts, which is the full capacity of the house.

Patti will return by way of Spokane, Butte and Denver, where weeks ahead the house is already sold out. Then she goes directly South, and here again the enthusiasm seems to be at fever heat, for the sales are open in most places and indicate record business.

A Wonderful Repertory.

CCHEVALIER N. E. EMANUEL, the Italian grand opera conductor, with Henry W. Savage's English Grand Opera Company, is said to possess the largest repertory and the most extensive grand opera vocabulary of any conductor that has visited America. Chevalier Emanuel knows 140 operas, most of them in three languages, many of them in five, and some of the old favorites he has conducted in eight different tongues—Russian, Italian, Swedish, Danish, German, French, Spanish and English. Verdi's "Othello," now being sung in English for the first time, Mr. Emanuel had conducted in Russian and Italian before coming to America.

THE WEEK IN NEW YORK.

Wednesday afternoon, January 6—Bispham recital, Mendelssohn Hall.

Wednesday afternoon, January 6—Savage Grand English Opera Company, "Tosca," West End Theatre.

Wednesday evening, January 6—Savage Grand English Opera Company, "Lohengrin," West End Theatre.

Wednesday evening, January 6—"The Barber of Seville," Metropolitan Opera House.

Wednesday evening, January 6—Dahm-Petersen recital (vocal), Assembly Hall.

Thursday evening, January 7—Third performance of "Parsifal," Metropolitan Opera House.

Thursday evening, January 7—Savage Grand English Opera Company, "Tosca," West End Theatre.

Thursday evening, January 7—Russian Symphony concert, Cooper Union.

Thursday evening, January 7—Nettie Baylis (violin) recital, Mendelssohn Hall.

Thursday evening, January 7—Annual meeting Temple Choir, Baptist Temple, Brooklyn.

Thursday evening, January 7—Kneisel Quartet, Association Hall, Brooklyn.

Friday afternoon, January 8—New York Philharmonic, Carnegie Hall.

Friday evening, January 8—"Lucia di Lammermoor," Metropolitan Opera House.

Friday evening, January 8—Savage Grand English Opera Company, "Lohengrin," West End Theatre.

Friday evening, January 8—People's Symphony Auxiliary Club, Cooper Union.

Saturday afternoon, January 9—Savage Grand English Opera Company, "Lohengrin," West End Theatre.

Saturday afternoon, January 9—"Tristan and Isolde," Metropolitan Opera House.

Saturday afternoon, January 9—Young People's Symphony, Carnegie Hall.

Saturday afternoon, January 9—Mrs. Rhodes' lecture recital on "Parsifal," Association Hall, Brooklyn.

Saturday evening, January 9—New York Philharmonic, Carnegie Hall.

Saturday evening, January 9—Savage Grand English Opera Company, "Tosca," West End Theatre.

Saturday evening, January 9—"Rigoletto" (popular prices), Metropolitan Opera House.

Saturday evening, January 9—New York Liederkranz concert, Liederkranz Club House.

Saturday evening, January 9—Mrs. Rhodes lecture recital on "Parsifal," Association Hall, Brooklyn.

Sunday afternoon, January 10—New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 10—Concert, Metropolitan Opera House.

Monday afternoon, January 11—Mendelssohn Trio Club concert, Hotel Majestic.

Monday afternoon, January 11—Walter Damrosch, lecture on "Siegfried," New Lyceum Theatre.

Monday evening, January 11—"The Magic Flute," Metropolitan Opera House.

Monday evening, January 11—Savage Grand English Opera Company, "Tannhäuser," West End Theatre.

Monday evening, January 11—Troetschel organ recital, German Evangelical Church, Brooklyn.

Tuesday afternoon, January 12—Pablo Casals and American Symphony Orchestra, New Lyceum Theatre.

Tuesday evening, January 12—Dannreuther String Quartet, Carnegie Chamber Music Hall.

Tuesday evening, January 12—Savage Grand English Opera Company, "The Bohemian Girl," West End Theatre.

The Berlin Teachers' Singing Society, the victor in the second competition of male singing societies at Frankfurt, gave concerts in Cothen and Dessau on the 12th and 13th of December. The choral singing of the 200 members explained their triumph at Frankfurt.



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SAVAGE OPERA

REAPS SUCCESS.

"Tosca" Sung in English on Monday, January 4
—A Great Success—Splendid Work of the
Principals—"Lohengrin" Also
Well Sung.

ON Monday, January 4, at the West End Theatre, the Savage Opera Company gave the first presentation in English of Puccini's "Tosca," and at the same time scored one of the most signal successes which opera ridden New York has known for many a day. Be it set down at once, deliberately and dispassionately, that in every respect the Savage performance of "La Tosca" compares most favorably with that at the Metropolitan Opera House. It stands to reason that an orchestra of ninety musicians can make more noise than one of fifty—generally too much noise—and that on a large stage there is more room than a small one. These elementary points settled, it would be a most difficult matter to say wherein the Harlem performance was not as distinctive and as convincing as that on Broadway. The scene painter and stage manager of the Savage Company displayed a master hand in "La Tosca." The interior, in Act II, was a paragon of taste, and the rampart scene, with the lighted castle beyond, brought forth hearty applause from the delighted spectators. There were besides so many clever little touches of realism and of stagecraft, in the disposition of the actors and in the pictures and poses, that their mere enumeration would fill the space of this entire review. For instance, to cite two important improvements over the Metropolitan Opera House performance: in the Savage setting of Act II there was a window which really opened, and which shut out the street noises when it was closed; and there was a dining room that really looked like a dining room, and not like the interior of Madison Square Garden. Best of all—and for this blessing may the gods and Mr. Savage be eternally thanked—there was sung on the stage a language which the American citizen can follow with intelligence, and which does not compel him to stare at the stage doings like a booby, and furtively watch his neighbors (who generally know as little as he) for cues when to applaud, when to smile and when to shout "bis." There is no danger at the English performance of "Tosca," of mistaking a curse for a prayer, or the strangle hold of Scarpia for a caress. The English language sounded refreshing at the West End Theatre, and in a swiftly moving drama like "Tosca" it is to be preferred to Italian, even where vocal quality is concerned. The much lauded Italian vowels seem to be of use principally in old fashioned cavatinas, where every second word is "ah" and every third "mio." Wagner helped to break the tyranny of Italian as the operatic language par excellence, and it is good to see that, as far as one American manager is concerned, Wagner did not preach in vain.

As to the performance itself every member of Mr. Savage's company is to be highly congratulated. The ensemble was perfect, as usual, and nowhere could be discerned the slightest inclination of any of the principals to "hold centre" immoderately, or to outact or outsing one another. Miss Rennyson, as the Tosca, did not quite realize all the histrionic possibilities of the first act, but in the torture scene and the murder of Act II she revealed quite unexpected dramatic power, and built a graphic and exciting climax. Her best vocal work was done in the love duet of the first act and in the episode preceding the execution of Mario. The discovery of Cavaradossi's death

was acted with convincing pathos, and the leap from the castle wall lacked nothing in impetuosity or stage realism.

Sheehan, the tenor, has made his name synonymous with reliable and often brilliant vocalism, and with spirited and well schooled acting. His best moments were the scene in Scarpia's chamber and the finale of the third act.

Mr. Goff deserves a large share of the credit for the histrionic success of the performance. His Scarpia was a subtle portrayal, logical, consistent and reposeful. His singing throughout the second act is deserving of special praise, for it was at all times moderated to the exigencies of Scarpia's character, and never became boisterous. Others of the cast who merit mention were Mr. Bennett, Mr. Fulton and Mr. Lawrence. The orchestra left little to be desired under the skillful and temperamental baton of Mr. Emanuel. He read the score with a due appreciation of its poetry as well as its passion.

Wagner's "Lohengrin" was presented four times during the week—Tuesday, Wednesday and Friday evenings and at the Saturday matinee. The cast for Friday evening included Mr. Gherardi, Lohengrin; Miss Brooks, Elsa; Miss Newman, Ortrud; Mr. Marsano, Telramund; Mr. Bennett, the King; Mr. Laurence, the Herald, and Miss Du Four as Göttried. Mr. Schenck conducted. There was again about the performance that evidence of sincerity and ensemble that makes these productions under Mr. Savage so enjoyable. Mr. Gherardi has the physique, noble and stately, that accord with the role of the Swan Knight as he is depicted in the story. His singing was admirable, and his conception of the part correct. Miss Brooks as Elsa surprised her admirers. This young prima donna is growing in her art, and her true, beautiful voice is always good to hear. Her Elsa, if not a finished performance, was on the whole very creditable, considering the date of the singer's debut. Miss Newman as the sorceress Ortrud and Mr. Marsano as the scheming Telramund showed their European training and experience. In the Wagner operas a knowledge of routine is essential, and both of these artists understood what is required every moment while they are on the stage. As the King Mr. Bennett was truly dignified. Mr. Laurence as the Herald sang in tune, and that is more than can be said of the wobbly voices usually cast to sing the role of the Herald farther down town.

Mr. Schenck's control over the enlarged orchestra was complete. Seldom have the brass instruments at a Wagner performance seemed less obtrusive.

Monday evening, January 11, the company opened the closing week of the engagement with Wagner's "Tannhäuser." "The Bohemian Girl" was sung last night. (Tuesday.) These two operas with "Faust" and "Il Trovatore" constitute the repertory for the week.

Monday evening next, January 18, the company go to the Amphion Theatre, Brooklyn, for one week. "Lohengrin" will be presented the first night.

L. A. Russell's Oratorio Work.

THE annual performance of "The Messiah," under the direction of Louis Arthur Russell, the vocal teacher, of Carnegie Hall, was given December 26 in the Peddie Memorial Auditorium by the Memorial Chorus.

This, the largest audience room of Newark, was crowded as usual upon this occasion, and the local press speak highly of the entire performance. The Schubert Vocal Society is another oratorio chorus under the care of Mr. Russell. This large organization is now rehearsing Liszt's "St Elizabeth" for their Lenten concert early in March. During the next two months the Peddie Memorial Choir will sing Barnby's cantata, "Rebekah" and Handel's "Judas Maccabeus."



Opera Dates.

NEW YORK, JANUARY 7, 1904.

To The Musical Courier:

Will you kindly let me have, if convenient, the dates for the first performances at the Metropolitan Opera House in 1901, 1902 and 1903, and exceedingly oblige,

NEW YORK DRAMATIC NEWS.

Per B.

1901—December 22.
1902—November 24.
1903—November 23.

Venetian Scenes.

KANSAS CITY, JANUARY 1, 1904.

To The Musical Courier:

Would you be kind enough to tell me the exact date when Pirani's "Venetian Scenes" for piano and orchestra was first produced in New York? Thanking you in advance,

Very sincerely, FRANK LE MOIRE.

November 7, 1902.

He Ought to Know.

CINCINNATI, JANUARY 4, 1904.

To The Musical Courier:

Would you kindly tell me whether Paderewski is really "the greatest pianist in the world," and oblige?

Truly yours, BRUCE A. ROBE.

You must ask Paderewski.

Operatic Information.

112 WEST 113TH STREET, NEW YORK, JANUARY 4, 1904.

To The Musical Courier:

Being a subscriber to your paper, I would be grateful to read in your next issue the answers to the following questions: (1) Were the full operas, "Rigoletto" and "Cavalleria Rusticana," given at one performance within the last five years at the Metropolitan Opera House? (2) Is "Lohengrin" a lyric opera? (3) Is Jean de Reszké a lyric tenor? Hoping for answers to these questions in your next issue, I am,

Yours sincerely, H. SILBERSTEIN.

(1) We do not remember such an evening. (2) "Lohengrin" is the most lyric of all Wagner's operas, but it is not "lyric" in the Italian sense. (3) Jean de Reszké is that rare combination, a lyric and a heroic tenor, as the occasion may demand.

The Fallacy of Criticism.

CHARLESTON, S. C., JANUARY 2, 1904.

To The Musical Courier:

Will you give me a criticism of Liza Lehmann's "In Memoriam"? I have become very interested in this song cycle for solo voice, and think there is much depth and psychology in the music. I can't understand why the music is not more well known.

Yours respectfully, HENRY IZARD MIDDLETON.

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European Notes.



The people of Vienna are now invited to decide in what part of the City Park the monument to Mozart shall be placed when removed from the Albrechtsplatz. Two models of it have been erected in separate places, one on the terrace before the Kursalon, the other on the spot where a storm shelter stands at present.

At the first Vienna Conservatory concert, December 21, there were performed works by Parish-Alvars, Spohr, Liszt and Saint-Saëns, and also Goldmark's overture to "Sakuntala," Schumann's "Pilgrimage of the Rose" for soli, chorus and orchestra. Richard Berger conducted.

The Vienna Concert Society began a series of symphony concerts on January 6 with a Beethoven festival. The works performed were: Overture to "Egmont," Piano Concerto, E flat major (Jan Sikesz at the piano); Romance for violin (S. Bondi), and the Seventh Symphony.

Gemma Bellincioni has arranged for a Vienna concert, January 11, in the Music Society Hall. At the same place Theodor Bertram will give his second concert on January 19.

Respecting a performance of Frau Soldat Roeger at Cologne the critic of the Zeitung writes: "Frau Soldat Roeger played the Brahms violin concerto nobly. In addition to the qualities of her male colleagues she possesses a noble beauty of tone for which they struggle in vain. Her extraordinary comprehension of the work gives her no small advantage."

The fourth Vienna Philharmonic concert was conducted by Arthur Nikisch. At first he was received with some reserve, but gradually, during the performance of Brahms' F major Symphony, the audience warmed up. The greatest success was gained by Wagner's "Faust" overture and the Allegretto of Beethoven's Eighth Symphony.

A late concert of the Frankfort Museum Society is described as a "Franco-Russian alliance" concert. The program comprised: Tchaikowsky, "Symphonie Pathétique"; Bruneau, Entr'act from "Messidor"; Dukas, Scherzo from "The Magician"; Lalo, cello concerto.

The Bohemian Philharmonic Society, of Prague, gave, December 19, a performance of Gustav Mahler's Symphony in C minor with great success.

The Brussels concert season is well under way. On December 18 Richter conducted a symphony concert, and at the Circle Artistique there were performances by Raoul Pugno, Signor Gay and Mme. Clotilde Kleeberg.

For twelve years Willy Rehberg has been conducting the Geneva subscription concerts. This year ten will be given in the theatre, and ten popular concerts in the Reformation Hall will be conducted by Henri Marteau. In addition Otto Barbian and Otto Wend, the organists, have arranged a series of religious concerts. The conservatory has over 1,000 pupils.

At the third Crefeld subscription concert Berlioz's "Requiem" was performed under the direction of Müller-

Reuters in an admirable manner. Unfortunately the limited space compelled a grouping of the four auxiliary orchestras into two, thus encroaching on the chorus.

The last concert of the Saarbrücken Society of Lovers of Music performed Volbach's ballad "The Page and the King's Daughter," an air by Klughardt, two airs by Bach and Liszt's Thirteenth Psalm. Fräulein Reichel (soprano) and G. A. Walter (tenor) were the soloists, and Dr. Krone conducted.

At Elberfeld the opera "Zlatorog," by Georg Rauchenker, was given for the first time anywhere. Zlatorog is a golden horned chamois which guards the treasure of the White Fairies and which a hunter tries in vain to shoot. The hunter falls over a precipice. Spela, a brown haired girl, flings herself into the river and the flaxen haired Jerica goes mad and dies. A most cheerful libretto.

Siegfried Wagner's new opera, "Kobold," has been arranged for piano and voice by Eduard Reuss, of Wiesbaden. It is published in the same form as the piano versions of "Wildfang" and "Der Bärenhäuter."

Franz Vecsey gave his second concert at Vienna on January 8, when he performed Mendelssohn's Violin Concerto, Schubert-Wilhelmj's "Ave Maria," Hubay's "Zephyr," and Wieniawski's "Faust Phantasie." He made his first appearance at Munich on December 30.

Lillie Lehmann at her liederabend in Vienna, January 14, gives a series of songs by Schubert, Schumann and Hugo Wolf. Fritz Lindemann, of Berlin, at the piano.

At Troppau Wagner's "Walküre" was produced December 19, under the direction of Capellmeister Theumann.

Prof. Joseph Weiss, the pianist, has settled in Leipzig as composer and piano teacher.

The Bordeaux Grand Theatre is preparing for next February a performance of "Thamyras," a lyric tale; text by Sardou, music by J. C. Mounges.

The Schwerin season began in September with a newly rehearsed performance of Weber's "Euryanthe," and in the next month Schwerin made the acquaintance of Thuille's "Lobetanz" and "The Bells of Corneville." Other works given were the "Meistersinger," "Don Giovanni" and "Carmen."

The Strassburg City Orchestra under Stockhausen gave at its third subscription concert Mozart's "Jupiter Symphony" and Richard Strauss' "Tod und Verklärung."

Leipzig City Theatre: Friday, Weber's "Oberon"; Saturday, "Lohengrin"; Sunday, "Florodora." In the old theatre the operetta "Der Rastelbinder," of F. Lahar, was given for the first time.

Giordano's opera, "Siberia," had its first performance at La Scala, Milan, without the success expected. The second act was the best. The third is an Easter Festival of good effect.

At the sixth Frankfort concert of the Herrmann Quartet the program began with Beethoven's A minor Quartet (op. 132), which was followed by two novelties, one a quintet for piano and strings in E major by Chevillard, the director of the Lamoureux concerts of Paris; the other a quintet in D major for flute and strings by Jan Brandts-Buys, with A. König on the flute.

In the Prague concert of the Bohemian Journalists' Society the private school of Prof. Ottokar Sevcik appeared, and seventy pupils, male and female, under the direction of the professor performed "Concerto for Three Violins," by Vivaldi, with organ accompaniment; the Romance, by Hellmesberger, for four violins with piano; the "Moto Perpetuo," of Paganini; the Andante, of Spohr, for four violins, and "Lobgesang an die Nacht," for violins and organ, by Sering.

In the sixth of the new Leipzig subscription concerts on January 17, under the direction of Felix Weingartner, Dr. Ludwig Wüllner will assist as vocalist in three new lieder by Weingartner and as reciter in Wildenbruch's "Hexenlied," with dramatic orchestral accompaniment by Max Schillings.

The third Vienna symphony concert of the Wednesday cyclis of the Concert Society took place December 30. Program: Schubert, Symphony, C minor, "Tragische"; Liszt's Piano Concerto, E flat major (Eugen d'Albert at the piano); Eugen d'Albert, Overture to the "Improvisator" (first time in Vienna), under the direction of the composer, and Beethoven's Second Symphony.

Dresden Theatre: Sunday, "Contes d'Hoffmann"; Monday, "Götterdämmerung"; Tuesday, "Alpenkönig und Menschenfeind"; Wednesday, "Mignon"; Thursday, "Hänsel und Gretel"; Friday, "Meistersinger"; Saturday, "Le Nozze di Figaro"; Sunday, "Benvenuto Cellini."

W. Safanow, director of the Imperial Russian Music Society, gave an orchestral concert January 9 in the Vienna Music Society's large hall.

The violinist Franz Hegedüs will give a concert with orchestra in Vienna January 18.

A number of Paris musicians and music lovers are complaining of the encore system, which made itself very annoying during the last Berlioz concerts. The public, however, keeps up the old practice, and the orchestra obeys the public. Those who wish to abolish the nuisance are, therefore, forming a society to protect music and create a respectful public. They point to the example of Bayreuth and the great musical performances in Germany. The calls for "encore" or "bis" are to be stopped, as well as all applause before the end of the concert, for only thus can the musical effect preserve its unity.

The harp virtuosi, Mary and Mini Karminska, gave a concert at the Bösendorfer Hall, Vienna, on December 29, assisted by the violinist Alice Stadler and the baritone Mark Oster.

Alfred Stalzer's opera, "Swatowists Eude," had its first appearance at Cassel. The opera is musically very modern, the text too declamatory, but it has some very effective scenes. The subject is the storming of Rügen in the twelfth century and the conquest of heathenism by Christianity.

The piano virtuosa, Adele Mannheimer, gave a concert at Vienna, December 1, at which she performed: Beethoven, Sonata, D minor (op. 31, No. 2); Schumann, "Butterflies"; Chopin, Etude, C sharp minor (op. 25, No. 7); Schumann, "In the Night"; Minner, "Frühlingsrauschen"; Grunfeld, "Romance"; Leschetizky, "Danse à la Russe"; Godard, "En courant." Elly Alexander sang

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Stuttgart.—December 20, "Trompeter von Säckingen"; 21, "Rothkäppchen"; 22, "Nachtlager in Grenada"; 23, "Rothkäppchen"; 26, "Magic Flute"; 27, "Orpheus."

Powers-Hoeck Musicales.

It would be hard to find a more consummate "artist pupil" than Mrs. Bessie Belle Andrews, of San Antonio, Tex., who gave the entire program at the last Powers-Hoeck musicale. Blest with a glorious soprano voice, Mrs. Andrews has spared no pains to improve that which nature has given her. For the past two seasons she has been a most earnest student under Mr. Powers. Prominent in her singing is a beautiful voice, under perfect control, and a surpassing vocal technic. These are not unusual qualities in the Powers pupils, but it is only fair to say that they were splendidly in evidence in the singing of Mrs. Andrews, whose vocal ability excels that of the seven Powers pupils who are having so much success abroad. THE MUSICAL COURIER referred to them, while in this country, from time to time.

A feature of the program was a group of two songs by Theodore Hoeck, the first pathetic, the second brilliant, sung with effect, the accompaniments played by the composer. The program:

Qual Farfalletta.....	Handel
Forgi Amor, Le Nozze di Figaro.....	Mozart
Dove Song, Le Nozze di Figaro.....	Mozart
Indian Bell Song (Lakmé).....	Delibes
Liebespein.....	Fitzenhagen
Barcarolle.....	Fitzenhagen
Valse de Musette (La Bohème).....	Puccini
Gavotte (Manon).....	Massenet
Ah, Fors' e Lui (La Traviata).....	Verdi
Morgen.....	Strauss
Traum Durch die Dämmerung.....	Strauss
Schlagende Herzen.....	Strauss
The House of Too Much Trouble (new).....	Hoeck
The Milkmaid (new).....	Hoeck

Accompanied by composer,
Theodor A. Hoeck.

Cherry Ripe.....	Horn
Listen to the Voice of Love.....	Hook
I've Been Roaming.....	Horn

Accompanist, Harold Briggs.

The next program, to be given on Saturday, January 16 next, at 4 o'clock, will be interpreted by Miss Will Nell Lavender, contralto, of Birmingham, Ala.; Miss Louise Rosalind Killian, soprano, of Greenville, S. C., and Hugh Herndon, tenor, of New York.

Marie Seymour Bigsell Musicale.

MISS BISSELL gave an informal musicale at her studio, 489 Fifth avenue, last Wednesday, and the afternoon was delightful with so much good singing and good music.

Miss Bissell is bringing forward some excellent young singers, among them Amy Simmons, a Western girl who has a beautiful voice and musical talent. She sang Hawley's "I Wait for Thee" in a very charming manner. Mina Assman and Gertrude Lohrke, with their lovely fresh voices so carefully trained, added much pleasure to the program. Maude Ellis, one of Miss Bissell's most promising pupils, sang the difficult aria from "Perles du Brésil." Her voice is beautiful in quality, and she handles it with much skill. Lucy Glenn sang Brahms' "Sapphic Ode" with excellent tone quality, and Alice Stursberg, another young contralto singer, was heard to advantage in the pretty ballad, "Love's Solace." Helen Clarke's selection was the "Love Song," by Marie Blazewicz, which she sang with much style and purity of tone. Emma Elmer, one of New York's best contraltos, won much praise for her artistic singing of "Der Wanderer," by Schubert. It showed Miss Elmer's fine voice and her ability to interpret the beautiful song. As second number she sang the "Fairy Love Song," a descriptive composition, most effectively. Sarah King Peck sang three numbers, "Der Tod," by Brahms; "Der Nussbaum," by Schumann, and "Nächtlicher Duft," by Roeder. She sang the entire group delightfully, giving to each song the distinctive tone color and purity required. Miss Peck always sings well; her repertory is extensive, and her work that of the musician. She studies thoroughly and constantly, and is gaining and growing and singing in a manner that gives satisfaction and wins her much praise. Miss Bissell gives these musicales for the artistic growth of her pupils. They are looked forward to with much pleasure by the friends invited to listen.

Henri G. Scott's Engagements.

HENRI G. SCOTT, the basso, will sing on January 21 with the Musical Art Society, of Orange, N. J. Other dates, running into May, include the "Dream of Gerontius," with the Choral Society of Philadelphia; also the "Creation"; a mixed concert at the Drexel Institute in the same city; concert with the Congregational Society in Brooklyn, and "Elijah" in Englewood, N. J.

Fermata.

Miss Louise Karr will be heard in her well known original monologue Friday afternoon, January 15, in the small ballroom of the Waldorf-Astoria. Miss Karr is under the management of Mrs. Babcock, of Carnegie Hall.

Mrs. Edmund Severn, who has charge of the music for the First Spiritualist Society, corner Madison avenue and Fifty-ninth street, gave an extra program during the holidays. The Banner of Light has this to say: "Today's services were rendered especially interesting by our extra music in honor of Yuletide. The selections for violin, 'cello and piano were superbly played by the 'Severn Trio.' A duet by Miss Mabel Clark and Mr. Ridgeley was highly appreciated, while the solos of Miss Clark and Mr. Severn were delightful."

C. E. Seifert, the director of the Montreal Conservatory of Music, has been spending the holidays in New York, on a visit to some friends, and returned to his post last week.

Dr. Henry G. Hanchett gave a series of lecture recitals in Ohio cities last week. The New York Board of Education has increased Dr. Hanchett's engagements from four to six evenings. Tomorrow night, January 14, Dr. and Mrs. Hanchett will give an "at home" at their residence, 40 West Eighty-fifth street.

Emilio de Gogorza, the Schrey-Valois String Quartet and Miss Bertha Kleman, pianist, will give a concert at the New York College of Music Friday afternoon, January 15.

Haven W. Lunn, the successful Holyoke pianist and teacher, was married recently and has been spending the honeymoon week in New York. Mr. Lunn played privately while here and surprised his friends with the variety and extent of his repertory as well as with the manner of its performance. Mr. Lunn is planning an early series of recitals and some special "Parsifal" work.

Francis Macmillen, the young American violinist, is meeting with extraordinary social success in London. He has been taken up by Mrs. Walten Palmer, Kubelik's patroness, and is in line soon to play before the King and at other aristocratic functions. On December 21 Mrs. Palmer gave a fashionable "at home" in honor of Francis Macmillen, and introduced him to the London smart set.

Walter L. Bogert has been appointed lecturer on music of the American Society for the Extension of University Teaching. The principal office of the society is in Philadelphia. Mr. Bogert's engagements for January include "Parsifal"; lecture recitals at 210 West Seventy-second street, New York; at Flushing, L. I., and at Williamstown, Mass. Mr. Bogert is also to give a song recital in Williamstown today.

At a musicale given by the Glen Ridge, N. J., Club Thursday evening, January 7, an excellent program was presented by Miss Hildegard Hoffmann, soprano; Miss Amy Ray, contralto; Dr. Ion Jackson, tenor, and Harvey Self, basso. More details next week.

Franz Wilczek, the violinist, is having a very busy season, and is booking a large number of concert engagements ahead, through his manager, John W. Catchpole, 26 East Twenty-third street.

Alfred Ernst has been appointed director of the World's Fair Symphony Orchestra, St. Louis.

Free and Partial Scholarships for Professional Violinists.

DEZSO NEMES, Hungarian violin virtuoso, will give scholarships for aspiring violinists; he is himself a pupil of the great Massart. Apply by letter, or personally between 12 and 1, 134 Carnegie Hall.

Russian Music.

WHILE Russian music reigned uptown last week at the Philharmonic concert, downtown, too, the bear growled in the shape of a concert of exclusively Russian compositions, played by a new orchestra (named the Russian Symphony Society) organized and conducted by Modest Altschuler. Cooper Union was filled with a large and appreciative audience, which had gathered from all parts of town to do the new enterprise reverence. It may be said at once that Mr. Altschuler has gone to work seriously and well and that he has succeeded in turning out an unusually good orchestra and in demonstrating his own decided ability with the baton. He has a sufficiency of temperament, a keen sense of dynamic and rhythmic values, and a command over his men that augurs well for the future of the organization. Glinka's "Russlan and Ludmilla" Overture was played with vim, and in the Rimsky-Korsakoff symphonic suite, "Scheherazade," Mr. Altschuler and his orchestra attempted and conquered an artistic task that has feazed many a well established symphony orchestra of reputation. Other interesting numbers on the program were a Russian dance by Napravnik, and a graceful Intermezzo by Ippolitoff-Ivanhoff. Francis Archambault, a baritone, with a ringing voice of excellent quality, sang an aria from Borodine's "Prince Igor," and Alexander Salsavsky, the sterling violinist, played Tchaikowsky's "Serenade Melancolique" with rare musical taste, discreet phrasing, and a mellow, voluminous tone. There will be five more of these interesting Russian Symphony Orchestra concerts.

Lind's Liederspiel Company.

MENDELSSOHN'S "Return of the Roamer" ("Heimkehr aus der Fremde") and "Gringoire, the Street Singer," by Willis Holcomb, with music by Julian Edwards, was given by Homer Lind's Liederspiel Company at the Progress Club Saturday evening, December 26. The orchestra was conducted by Cornelius van der Linden, formerly director of the Royal Dutch Opera in Amsterdam, and the success of the performance was largely due to his untiring efforts. The cast was as follows:

"RETURN OF THE ROAMER."

Herr Winter, mayor.....Maurice Hagaman
Frau Ursula, his wife.....Florence Morrison
Herman Winter, their son.....Wm. A. Wegener
Lisbeth, their ward.....Helen Frederick
Martin, a watchman.....Richard Marsh
Kauz, a peddler and knave of all trades.....Homer Lind

"GRINGOIRE, THE STREET SINGER."

Louis XI, King of France.....Charles Dade
Oliver, his court barber.....William Evans
Madame Nicole, a widow.....Florence Gerard
Jeannette, her daughter.....Augusta Glosé
Gringoire, a street singer.....Homer Lind

Kathrine Stockhard, the Soprano.

AFTER a period of vocal study in Brussels, Belgium, Miss Stockhard is in New York. She sang the other day the cavatina from "Carmen," in which her range and artistic understanding shone; Coene's "Lovely Spring," jubilant, heart warming in her interpretation, and the bright "Three Little Chestnuts," by Clifford Page. She has a most expressive voice, handles it unusually well, and all her singing is most musicianly, playful, yet not lacking in spontaneity. Allied with this is pleasing personality, and this combination should aid Miss Stockhard to the forefront of American singers. THE MUSICAL COURIER will watch her career with interest.

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FRANCE—

PARIS: Shakespeare Library, 75 Champs Elysees; Gallgnani, 224 Rue de Rivoli; Brontano's, 57 de l'Opera; H. Gautier, 11 Rue Gaillon; Librairie du Grand Hotel, Boulevard des Capucines; 3 Avenue Victor Hugo, and at all the Kiosks in Paris.

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HOLLAND—

AMSTERDAM: Willem Stumpff, Jr., Muziekhandel-Spui 2.

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

PHILIP HALE, the Boston critic of music, has the gift of being able to put his finger on the sore spots of our musical conditions. In the Boston Herald he says: "English is seldom heard in our concert halls, and is said to be an extremely difficult language for our native singers."

Fritz Remond, of the Carlsruhe Opera, has been engaged to sing Parsifal at Bayreuth next summer in place of Aloys Burgstaller, who naturally enough fell from grace after his participation in the New York "Parsifal" production. Burgstaller never again will be allowed to appear at the capital of Wagnerland.

At his villa in Torre del Lago, Giacomo Puccini has just finished the orchestration of his latest opera, "Madame Butterfly," based on the familiar story. The work will receive its first production in February at La Scala, Milan, and will immediately thereafter be given in Rome. There Madame Storchio is to sing the title role, and in Milan Madame Farneti has been selected for that honor.

FERRUCCIO BENVENUTO BUSONI, the pianist, arrived in this country last week. Owing to the delay of the steamer the artist could not fill his first engagement, on Saturday evening, in Boston, with the Boston Symphony Orchestra. Mr. Busoni will play with that organization in New York on Thursday evening, January 14, at Carnegie Hall. His first recital here will be on February 13.

POPE PIUS X will shortly publish his encyclical on the subject of liturgical chants in Catholic religious services. The document will lay down the rules that provide for an uncompromising return to the Gregorian mode in ecclesiastical music, as set forth in THE MUSICAL COURIER last week. The Pope's encyclical will also call attention to the coming 1,300th anniversary of St. Gregory the Great and authorize an imposing Gregorian festival to be held at once after Easter.

MANAGERS of seven theatres in Brooklyn will be obliged to close their galleries until they have made certain necessary alterations required by the law. It will surprise many to hear that the handsome and spacious Amphion, on Bedford avenue, is mentioned in the list. The report of the fire inspectors states that the Amphion is all right except the gallery. All that is necessary there will be some changes in the matter of exits. The owners of some of the other playhouses will find it cheaper to tear down the buildings than to carry out all the suggestions made in the report for safeguarding the public against fire and panic. It looks as if a building "boom" were imminent, but at what a fearful cost, when we reflect on the fate of the 600 victims in the recent Chicago holocaust.

THE War Department has just issued an order to the following effect:

Ordnance officers of posts will issue, upon proper requisition, revolvers and ammunition and equipments therefor to the proper officers for the use of bands, trumpeters and musicians, and sabres for the use of drum majors and mounted bands. Revolvers and ammunition and equipments therefor will be kept by these officers in store for use by all bandmen, trumpeters and musicians when they take the field, and for use in case of emergencies. The cavalry sabres will be issued to drum majors and mounted bands, and will be carried by them at all times when on duty.

This is done for the purpose of having the musicians armed, not only for their own better protection, but for emergencies such as night watch, picket duty, &c. There is good ground for raising the wages on the basis of this preferment, because it acts in the shape of a preferment to army musicians. Musicians, as a matter of course, could do very little unless they were armed, and some of them need arms against the attacks of night critics.



The Philharmonic Concerts.



The Fourth Public Rehearsal and Concert of the Philharmonic Society at Carnegie Hall, on Friday, January 8, and Saturday, January 9. Conductor Henry J. Wood Achieved a Triumph.

PROGRAM.

Overture, Freischütz..... Weber
Symphony, E minor..... Tschaikowsky
Concerto, B minor, for violin..... Saint-Saëns
Capriccio Espagnol, op. 34..... Rimsky-Korsakoff

THE name of Henry Wood has come to us across the seas from time to time as that of an evangel honored in his own country because of his teaching of things both new and great. We were told that he belongs to the small minority of conductors which has stopped seeking the "hidden meaning" of Beethoven and the "spiritual essence" of Brahms. It was proclaimed that Wood was serving strange musical deities, men of Russia who made music with their souls rather than with their pens. To his native London Wood introduced several of the Russian barbarians, by name Tschaikowsky, Rimsky-Korsakoff, Glazounow and Borodine, and, lo and behold! word was passed in England, and over the seas to us, and everywhere, that there was a new word in orchestral music, and that Henry Wood was its best expositor. In England, conservative old England, so long steeped in the spirit of Handel and Mendelssohn, particularly the message of Tschaikowsky came with an irresistible appeal, and the unresponsive Briton lay captive to a spell which he had never felt before. The demand for Tschaikowsky's music grew and gained sway over all classes. At Queen's Hall, under Wood's baton, the announcement of a Tschaikowsky concert became a thing to conjure with. It was even a greater attraction than Wagner at Covent Garden!

And the man, this Henry J. Wood, who helped to change the musical taste of his countrymen, who fed them iron in place of pap and blood instead of water, is himself something a world apart from every accepted standard of an English musician.

As he revealed himself at the Philharmonic concerts last week, the London conductor is before all else a man of ardent temperament, who has learned through long experience and intelligent self study to direct if not entirely to control his impulses. His sympathies are quick and sudden, his moods variable. There seem to be no hard and fast lines in his readings; they ever sound spontaneous and purely as the inspiration of the moment. With Wood one feels as with a great virtuoso who is also a real musician. He always preserves the outlines and the form of an art work, but he interprets its details with the fantasy and the freedom of an artist. That is a license as permissible in Bach or Beethoven as it is in Tschaikowsky, but pedants will not have it so. Wood's Tschaikowsky, as exemplified in the marvelous E minor Symphony, is a man half Calmuck, half European, fond of his country's folksongs and yet learned in the ways and wiles of counterpoint; at one moment tragically unhappy and at another desperately glad; a painter with a musician's ear; a poet haunted with maddening rhymes and rhythms; a philosopher, a stoic, who had looked down into the deepest dregs of life; and at very heart a mere man, intensely, pathetically human, craving sympathy and love, afraid of solitude, afraid of death, afraid of himself, loving nothing but his music, weeping often as he wrote, and pouring out in his symphonic scores all the pent up misery of his imprisoned soul. It were idle to contend that Mr. Wood paints this picture literally, but he suggests it much more than passingly to those who knew and understood Tschaikowsky, and who love his inspired music. In this very E minor Symphony the great composer offers the best possible argument against those adlepaters who accuse him of being a writer of Suites rather than of Symphonies. Tschaikowsky here deliberately handicapped himself by including in every part of his scheme the main subject of the first movement and continually returning to it, embellishing it each time with a new harmonic and instrumental setting, developing

the theme, inducing from it subsidiary motives, varying it, changing its rhythm, its accent, at times its very significance. The course of the work, as regards construction, runs true and clear and as classical in form as any symphony by Beethoven. A valse in place of the time honored scherzo? Let him who objects first justify the use of a chorus in the finale of Beethoven's Ninth Symphony. The fact remains that the most bespectacled formalist would find it a difficult task to discover technical flaws in the first and last movements of the Tschaikowsky E minor Symphony—to say nothing of its second movement, the immortal duet.

All the beauty of the score, all its variety, and its power, and its pathos were not only brought out but also emphasized by Henry Wood. He had the Philharmonic players completely under his command, and he led them to the bravest musical achievement which they have accomplished this winter. The English leader looks like Nikisch, acts like Nikisch, and leads like Nikisch—which means that Henry Wood is a man of good and graceful figure, with dark wavy hair and full black beard, that his gestures are sweeping, incisive and picturesque, and that he is a master of dynamics, a lover of the unexpected and of that piquancy without which no performance of Russian music is properly seasoned. What boots it that Mr. Wood opened his Symphony more slowly than we had grown accustomed to hear it and closed it more quickly?

The clarity of the "allegro con anima" and its impeccable rhythm, the tranquil beauty of the "andante cantabile" with its poignant climax, and the spirit and splendor of the riotous finale, all these more than atoned for the two slight offenses against the metronome. There was no doubt left in Mr. Wood's mind after the symphony that he had pleased the New Yorkers; they rose at him like his own Queen's Hall public and applauded him as heartily.

The Weber overture was given an effective reading, rather broad at the beginning, as is the wont, too, of Nikisch and Weingartner, but brilliant enough before the finale was reached. In this number the conductor proved that his zeal for the new has by no means robbed him of his sympathy with and knowledge of the old.

The "Capriccio Espagnol" is a riot of brilliant orchestral color, spread by that artful master of his craft, Rimsky-Korsakoff. His thematic material was rather flimsy, but he made it last through five movements, all interesting and all unique. Only a virtuoso of the baton could make the piece effective, and Mr. Wood accomplished the feat. The highest praise is due, too, to the orchestra, for the delicacy of its strings, the moderation of its brass and the precision of its attack.

Miss Maud Powell, returned home after several years of successful concert playing abroad, was the soloist at last week's concerts, and in Saint-Saëns' melodious B minor Concerto proved that she has matured as an artist. Her reading was authoritative, finished and convincing. She has a sympathetic tone, ample in volume and resourceful in color. Her bowing is smooth, agile and effective, on the whole, although there were slight inaccuracies in rapid up and down bow staccato passages. Miss Powell plays with confidence and conscious mastery, a circumstance which lends an air of welcome repose to her performance. The first movement was done with élan and its second subject was enunciated and phrased most beautifully. The graceful Andantino was pure in sentiment and lovely in tone quality. The militant finale displayed Miss Powell's technical resources to the best possible advantage, and she ended the work brilliantly and at a gait which showed neither fear nor fluster. Miss Powell has grown into one of the best violinists of the day, and it is to be hoped that she will play in New York very often before she goes back again to a country where American artists are honored more than in their own.



THE MUSICAL COURIER some time ago published an article regarding orchestral affairs in Chicago, and Charles Beach, of the Bureau of Fine Arts, states that the article was a lie; secondly, that the Chicago Symphony Orchestra will be got together in time to do extensive

CHICAGO ORCHESTRA. tours next spring; and, third, that Mr. Rosenbecker is on the road with the "Johnny Comes Marching Home" Company, but that he can come home at any time on two weeks' notice to conduct the Chicago concerts.

That is all THE MUSICAL COURIER said. THE MUSICAL COURIER said that the Chicago Symphony Orchestra is not together now, and Mr. Beach says that it can be got together and will be. Very well, no objection is made to that whatever. THE MUSICAL COURIER said that Mr. Rosenbecker is on the road with the "Johnny Comes Marching Home" Company. Mr. Beach says that he can come home any time within two weeks' notice to conduct the Chicago concerts. Very well, no objection is made to that either, and every one will be glad to find him conducting them. There is no difference, whatever, between what Mr. Beach states and what THE MUSICAL COURIER stated, except that it is not a lie. The article was true and Mr. Beach is the one who indorses it.

THE OPERA SUBSIDIES. LONDON Truth, a paper which pays attention to these matters more than others in general, says:

London and New York are practically the only important cities in which opera pays its way. On the Continent of Europe, although most opera houses are subsidized, the money comes from the privy purse of the sovereign, and not from national or municipal funds or rates. In Vienna the Opera House, which cost half a million of money to build, is supported personally (and at a rumored cost of about £70,000 a year, although no official figures are available) by the Emperor, who also gives nearly £25,000 a year to the Opera House at Budapest. And yet the Imperial Opera Company of Vienna is not to be compared with that at Covent Garden.

At Munich the Regent of Bavaria pays for the old Residenz Theater a subvention of \$12,500 a year out of his own pocket, besides covering any deficit. At Württemberg the King pays the deficit, which amounts to about £15,000 a year. In Berlin the subsidy of £34,000 a year is granted "from the private means standing at the disposal of the King." At Weimar the deficit is paid partly by the monarch, partly by the Government. In Russia the Czar personally backs the opera houses and theatres, at a cost last year of about £300,000, a certain proportion of which, however, is paid as pensions to retired artists. Prices of seats vary from 5d. to 15s. 6d. a night. At Dresden the King of Saxony gives a subvention of £31,000 a year, and also pays a deficit of about £15,000 annually. In all these cases it will be observed that the money comes out of the private pocket of the monarch, and the opera may indeed be considered as one of the expenses of maintaining a court.

Apart from Republican France, only in the smaller countries—such as Belgium, Denmark, Egypt, Spain, Sweden and Switzerland—are the opera houses subsidized by the State, and the amounts paid are comparatively small. In Norway the subsidy—the very trifling one of £1,100 for both opera and drama—is paid by the municipality. And it is the same in Italy, although the Land of Song needs comparatively little subvention, for the populace are practically all operagoers. There has been no subsidy at all necessary at Rome since 1808.

In France subsidies are an old custom, although they have certainly not been provocative of enterprise. For example, at the Paris Grand Opéra the manager receives a yearly subvention of £32,000. Yet the repertory is wretchedly small.

Respecting the salaries paid to the singers in the Land of Song, it must be stated that most of them live on \$1 a day—American money. A man or woman can live in Milan or Florence, or in the smaller cities of Italy, and sing in the opera and pay board, tuition, lodging, meals outside and

clothe himself or herself for \$1 a day. People in this country have a very faint idea of the small amount of money necessary for a man or woman to live in Italy, especially in a city having less than 50,000 inhabitants.

JOHN WINTER THOMPSON, of Galesburg, Ill., writes to **THE MUSICAL COURIER** regarding the offer of a degree in music presented to him by an institution called the **BACHELOR OF MUSIC**. Franco-American Conservatory of Music and Art Studio, of Brooklyn. The following is a reproduction of a letter received by Mr. Thompson:



FRANCO-AMERICAN
CONSERVATORY OF MUSIC AND ART STUDIO.

MR. HENRI CHAUFFRE, A. B., New York
 1000 10th Avenue

MR. EDWARD ALPHEE, Ph.D., New York
 1000 10th Avenue

Dec. 10th, 1903.

Mr. John W. Thompson.

Dear Sir:-

There is no art more refining or which has done as much toward the elevation of the human race as music. Notwithstanding all that its devotees are doing to make the intellectual world one harmonious chord, it is true that little has been done to honor and reward those engaged in this particular profession. In view of this fact, the Franco-American Conservatory of Music is making a careful survey of the musical field to honor those who, by their devotion to, and proficiency in music are contributing toward the advancement of this art.

After a careful investigation, our Faculty find you specially worthy of their honor, and have voted you the Honorary degree of Bachelor of Music upon which accept my congratulations. Hoping that your success may continue,

I Remain, Yours with Best Wish-

M. A. Alston,

Director.

F. S. The handsomely engraved diploma of the conservatory with your name and degree thereon will be forwarded upon receipt of five dollars the cost of engraving.

In the first place the paper and typography and general appearance of this letter are not attractive. Any Conservatory of Music can vote honorary degrees of any kind. People who accept them are welcome to them, but all honorary degrees in music in this country are under a cloud from the fact that the cheapest kind of conservatories and music schools in country towns have assumed the right to award the degree of Doctor of Music and other degrees because of the resolutions of the owners of these conservatories or of the so called faculties to award them. So monstrous has this nonsense become that those musicians of high grade who really would be entitled to some distinction with a degree of *honoris causa* cannot afford to append a title to their names. It would be stupid for any musician in this country, under these conditions, to call himself either a Musical Doctor or a Bachelor of Music, even if the degree were awarded by Harvard or Yale or Columbia.

There are some men who call themselves Doctors of Music in this country who cannot play the C major scale with the right hand alone for two octaves on the piano properly; who do not even know the position of the hand.

There are some people who call themselves Doctors of Music who cannot place one note in the vocal scale; who have no conception of the vocal art, and who give vocal lessons.

There are some people in this country who are Doctors of Music who cannot write a subject for a fugue and who cannot, of course, dissect a fugue.

There are some people who are called Doctors of Music in this country who cannot distinguish the difference between a violin and a viola when they hear either of them.

There are some people who call themselves Doctors of Music in this country who cannot read at first sight one page of five finger exercises for the piano.

In this deplorable condition, brought about by

the privileges which conservatories have to confer degrees, the wiser men in music have assisted THE MUSICAL COURIER very much in making ridiculous all of these degrees and in illustrating their absurdity and the idiocy of applying them where this questionable right or the unquestionable right prevails.

Anyone accepting the degree of Bachelor of Music from any musical institution is welcome to do so, but he will make himself ridiculous, as the degree emanates from a private conservatory which is willing to send the diploma for \$5, even without an examination. And even if the degree or diploma is sent free of charge, the acceptance and use of it would constitute an absurdity in view of the condition as it exists in reference to musical degrees in the United States.

THE following letter has been received:

2045 CHESTNUT STREET, PHILADELPHIA, JANUARY 4, 1904.

Editor *The Musical Courier*;

Will you kindly rectify a mistake printed in last week's MUSICAL COURIER and say that Mrs. Gertrude Reed Wallem was not and is not an aspirant for the so called Minkowsky (Nordica) prize, being interested in a number of young students who interviewed this man. For their sakes as well as the musical people interested did she write Madame Nordica? I am a professional singer and a report of this kind is liable to injure me. Kindly correct the misstatement and oblige.

Yours truly,

(Signed) (MRS.) GERTRUDE REED WALLEN.

Probably there will be nothing further heard in this world of ours of the Minkowsky-Nordica prize. It has gone its own way. The refusal of Madame Nordica-Taitelbaum to be identified with it was sufficient to disclose the inutility of the effort to maintain it, but the questions still are in order:

First, who is Minkowsky; what are his credentials as a vocal teacher; what right has he to claim that he can place singers on operatic stages in Europe after he has given them lessons; has he ever placed any, and if so, where, and what right have people to come to this country with such projects and expect that they can carry them out without having their claims questioned?

Anyone making such an assertion must be able amply to guarantee it. No one has yet learned where Minkowsky studied music himself, where he sang, or what he has ever done to justify the assumption that he is an authority to decide in the United States who was to secure a prize in the vocal art and who was to be rejected. In the absence of any other authority granted either by the States or by the Government, the press must come forward for the public good to present these matters as they are.

Wirtz Piano School Musicale.

THE entire ground floor space was filled with the interested listeners at the Wirtz School when Gustav Wirtz played with much brilliance, while in Conrad Wirtz one recognizes the mature, thoughtful artist. Miss Wilterdink is a most pleasing young singer, both in voice and person, and Mr. Hughes made a distinct hit with his own beautiful love song, "Entreaty." As encore he sang "Three Little Chestnuts." Mr. Sanders lent pleasing variety by his recitations. The pupils and patrons of this school are given opportunity to hear much good music, than which no better is heard in any metropolitan school. That they appreciate this is evident by the way they fill the building and the close attention paid. Lectures, recitals, ensemble training, all receive careful attention, broadening the mental view of students and familiarizing them with standard works of all kinds.

Day Organ Recital February 3.

AT H. Brooks Day's organ recital at Knabe Hall, February 3, the vocal soloist is to be Mrs. Corinne Rider Kelsey, soprano of the First Presbyterian Church, of Brooklyn.



ON New Year's Day the Berlin Lokal Anzeiger went to the trouble of presenting its readers a bouquet of musical opinions gathered "for one day only" from the four quarters of the civilized globe. They do those things thoroughly in Berlin, and the enterprising reporter who managed the affair began by going straight to headquarters—to Richard Strauss.

"Will you tell me, Herr Doktor," asked the interviewer, "what is your dearest wish for the coming year?"

"For my part," Richard the Redoubtable made answer, "I ask nothing; I am satisfied. For our art I desire many new composers of talent and, if possible, of genius."

After questioning Strauss fruitlessly about various contemporary composers, the Lokal Anzeiger man finally turned the conversation to Berlioz, and then the blue eyes of the composer sparkled with an eager light.

"Ah!" he said, "what a pity that our Operas did not do more for Berlioz's stage works during the recent festival period. There is so much of interest and value in them. The cold reception which was extended Berlioz's 'Benvenuto Cellini' at our Royal Opera a few years ago was absolutely unjustifiable. After all, a single trio by Berlioz is worth more than all the combined French opera repertory, excepting, of course, the significant works of Charpentier, Debussy, Bruneau and Bizet."

"So it appears that you have a wish after all?"

"Well, yes," admitted Strauss with a smile, and then he continued more rapidly than is his wont; "it is certainly to be wished that the taste and the understanding of our public might be developed sufficiently to allow of a wider appreciation of all good music; to break the one sided preference that exists for Beethoven in the concert hall and Wagner at the theatre, to the exclusion of our 'masters of the second class,' like Spohr, Raff, Volkmann, Cornelius, Ritter and others. Here would be an honorable mission for the critics. I certainly would not deny the legal right of the critics to uncover faults, but it would be useful, I think, if the practice were changed into that of bringing to light everything worthy and genuine in the works of the lesser composers. A great many operas that became popular at a time when the demands were not so high as now have been dragged on through the ages with the regular repertory, and yet no one thinks of examining them critically. But when a 'Cellini,' or a 'Cid,' or a 'Till Eulenspiegel' (Reznicek) is produced and does not answer in every way to the modern ideal—or does not happen to serve the opportunity of a clique—then it is bared to the heart and treated with such coldness that the leader, the singers and the managers are discouraged from ever undertaking a second performance of the work. Genius always goes its own way; and not infrequently it is a way opposed to that of the critics. Again, on the other hand, it is impossible sometimes, in spite of the most energetic and clever criticism, to blow out the fluttering light of such trash as 'Cavalleria Rusticana,' 'Trompeter von Säkkingen' and 'Mignon.' I am convinced that by seeking for what

is good in the works of the lesser masters, the gentlemen of the newspapers who are in a position to give the public valuable hints, would increase the degree of admiration for the great ones in music, would do a genuine service to art, and would dig deserved graves for much that is bad." The Lokal Anzeiger reporter must have been astounded at the long speech which his question called forth, for Strauss was never before known to say more than a dozen or two commonplace words to any interviewer. "Cavalleria Rusticana" trash! That was a hot one!

Mascagni was given carte blanche to telegraph his reply to the Lokal Anzeiger. He makes no direct reference to Strauss, but throws a few nose-gays at Wagner in the following fashion: "The influence of Wagner on the crowd is almost inconceivable, and has had such bad results that active measures must soon be taken if Italian national music is to be saved from real danger. The imposing growth of the Wagner cult in Italy has its good and its bad results. The bad results consist chiefly of encouraging a school of composition which has neither spontaneity nor conviction, but is false and perfunctory. Italian tradition has not yet been materially harmed by Wagner, or by the group of men who distill theories and write mathematical almanacs instead of music. It is popularly supposed that Wagner tried to destroy the Italian melodrama, but our composers know that Wagner damned only those who misused the Rossini system. Not against Rossini, Donizetti and Bellini did Wagner hurl his new formulas, but merely against those who imitated and exaggerated the naive art of our great Italian operatic masters. And especially was Wagner opposed to Meyerbeer. The current of criticism swept over public opinion and the Wagner cult was screamed into our ears as the only drama, the only artistic law and the very religion of all art. That is why we have the modern Italian music drama, with much drama but little music. I think that Wagner would cry quits were he to return to us today and would echo the utterance of Verdi: 'Torniamo all' antico'—let us return to the old! Our composers, however, are in the hands of the publishers who make money out of prevailing musical fashions. If our national musical art is to flourish once more I would wish that the material might be separated from the ideal; that the critics would understand their true mission and that the publishers would be less venal." This is a remarkable effusion, seemingly sincere, even if incorrect in some of its details. Mascagni has sadly mixed his Wagner data, but his hatred of German music and of the critics of all countries is as real and unalloyed as ever.

Leschetizky, of Vienna, had this to say:

"In the field of piano playing quantity has superseded quality. The mediocre pianists have nearly all become conductors. That is sad, and in twenty years from now one will not be able to look from his window without seeing a 'celebrated' conductor. But there never will be more than five or six real masters of the piano at any one time. Fifty years ago people used to pay at concerts and to listen. Nowadays they do not pay, do not listen and play at home themselves." Leschetizky is a jolly old soul and must have his little joke.

All the contributors to the Lokal Anzeiger's New Year's page were not pessimistic. Joachim, Perosi and the other musical men of eminence said just what you and I expect from them, and there-

fore we need not pursue these translations any further.

The San Francisco Argonaut always has at least one good story on its anecdote page. Here is the best of a recent batch:

Some years ago Vance Thompson was asked by his editor to secure a Christmas story if he could from Sarah Bernhardt, who was playing in New York at the time. Her secretary suggested that Thompson write a story and let her sign it as if it were her own. Accordingly he turned out a pretty little story called "Noël." The next day Sarah read, approved, and dashed her stunning signature on both manuscripts, and the French version and the English were printed side by side. The other day, when he visited Sarah in Paris at her big house in the Boulevard Pereire, Thompson found that she had forgotten him. He discovered this fact when he picked up a beautifully illustrated book by the tragedienne, which, to his surprise was "Noël." Mr. Thompson was staring at it, as one stares at the ghost of an old sweetheart, when Madame Sarah came, swift footed, rustling in an orange tawny morning gown. "Oh," she exclaimed, noticing the book in his hand, "have you read it? A little thing, but real—one tranche de la vie. It was an event in my own life that haunted me and haunted me until I simply had to write it—a fragment of my childhood—ah, those days, those days!"

THE papers are giving long, sensational accounts of the fear that Mme. Nordica-Taitelbaum has for her life. She is going to sail for Europe, she is going South, she is going to stay here, according to the various newspaper accounts; someone has threatened her with all kinds of injury, death, &c., and the statement is made that when she hears a curtain lecture, or sees a fly fly, or notices a notice—in fact, if any noise annoys her, she at once comes to the conclusion that somebody is going to kill her. At the bottom of one of these articles in the Herald there is a paragraph which states: "Her husband, Dr. Doeme, who is a patient in Dr. Walker's sanitarium, is improving rapidly." What has this to do with all the trouble that Mme. Nordica-Taitelbaum is in? Why introduce the name of her husband, or his assumed name? What relation has her nervousness and her anxiety and her fear to her husband's presence in the sanitarium, and the fact that he calls himself Doeme? If there are any insinuations, why should they not be manly? Why should there be any insinuations anyway? There are a great many nervous women, nervous married women, whose husbands are not in sanitariums. But there seems to be a great deal of material in all this Nordica-Taitelbaum affair for sensational headlines and all kinds of newspaper talk, and it will never cease until it stops.

An Interesting Concerto.

GUSTAV HILLE, the prolific and accomplished Philadelphia composer, is out with his Fourth Concerto for violin, a work abounding in striking melody and expert musical workmanship. The themes are broad and characteristic, the harmonic scheme is essentially modern, and before all things Mr. Hille never forgets that he is writing for a solo instrument. The passage work is brilliant and original in construction. There is not a note in the entire work that sounds reminiscent, and this, too, is a significant achievement nowadays. Violinists will find this Fourth Concerto by Hille a source of real musical delight, for it is the work of a musician who has something to say, and who knows how to say it with terseness and with skill. It is a surprising circumstance that the Concerto does not yet figure extensively in our concert programs. It deserves a prominent place there, and will doubtless achieve it in time.

The Wileys Remove.

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CINCINNATI, January 9, 1904.

THE sixteenth May Festival was launched upon its career of prosperity and success on Tuesday last.

The Hinkle dinner at the Queen City Club, given at 1 p. m., was an elaborate affair and attended by some sixty of Cincinnati's most representative citizens and music patrons. The host, A. Howard Hinkle, did himself proud, not only in the epicurean lunch which he had furnished but in the announcements which he made in regard to the colossal preparations that are being



A. HOWARD HINKLE.

made to have the coming festival eclipse all its predecessors and be a glorious record in the musical history of the city.

At the close of the luncheon Mr. Hinkle arose to explain the *raison d'être* of the occasion and was greeted with deafening applause. He referred to the founding of the festivals thirty years ago, as the result of the musical enthusiasm which had been created by the German Saengerfest of 1867 and the subsequent erection

of Music Hall. As first benefactors of the festival he enumerated its first officers—George Ward Nichols, president; E. Storer, Jr., secretary; John Shillito, treasurer; John Church, D. B. Pierson and G. W. Jones, of the executive committee. Of these officers all had passed to their reward with the exception of Mr. Storer, and of the first musical individual forces there were still living Theodore Thomas, Mrs. Edmund Dexter and Annie Louise Cary.

The Cincinnati music festivals had made the city famous all over the world. Their record needed no apology. They had never cost the citizens in guarantees a single cent. They always paid their own expenses, amounting to over \$500,000. Of late years, Mr. Hinkle said, the citizens had grown a little lethargic in their support. Hence he would call upon them to awake, to put on their armor and once more battle for the honor and glory of the city.

There were present at the festal board, he continued, a representative of all the associations looking after the interests of the city. Each one of these could help in his own way. If that were done, the Sixteenth Biennial Festival would achieve fresh triumphs.

In paying tribute to the orchestra and soloists of the festivals he would not have them forget the Festival Chorus, which had done more than all else for the real advance in the cultivation of the voices and musical intelligence of the citizens. Under faithful leaders like Singer, Wees, Ehr Gott and Glover, the proficiency of the chorus had increased until it now stood one among the great choruses of the world. Many of the foremost citizens have taken their places in the ranks of the chorus, adding not only their voices to the production of the choral parts of the great composers, but by their very presence testifying their pride in their city's crowning glory. Others had tried to follow the Cincinnati Festival, but had fallen behind and given up the field. There were some imitations called festivals, but the musical festival in its greatness of art was best to be found here, and is today without a peer. The reason of it was because here we always had the peerless leader in Theodore Thomas.

Thomas came to take the lead thirty years ago, and in his direction he gave the Cincinnati chorus and festival his best musical efforts and ripest experiences. His name was intimately associated with the history of music in this country. To him more than any other we are indebted for the popularity of what is known as classical music, and he never faltered from the high standard he set before him.

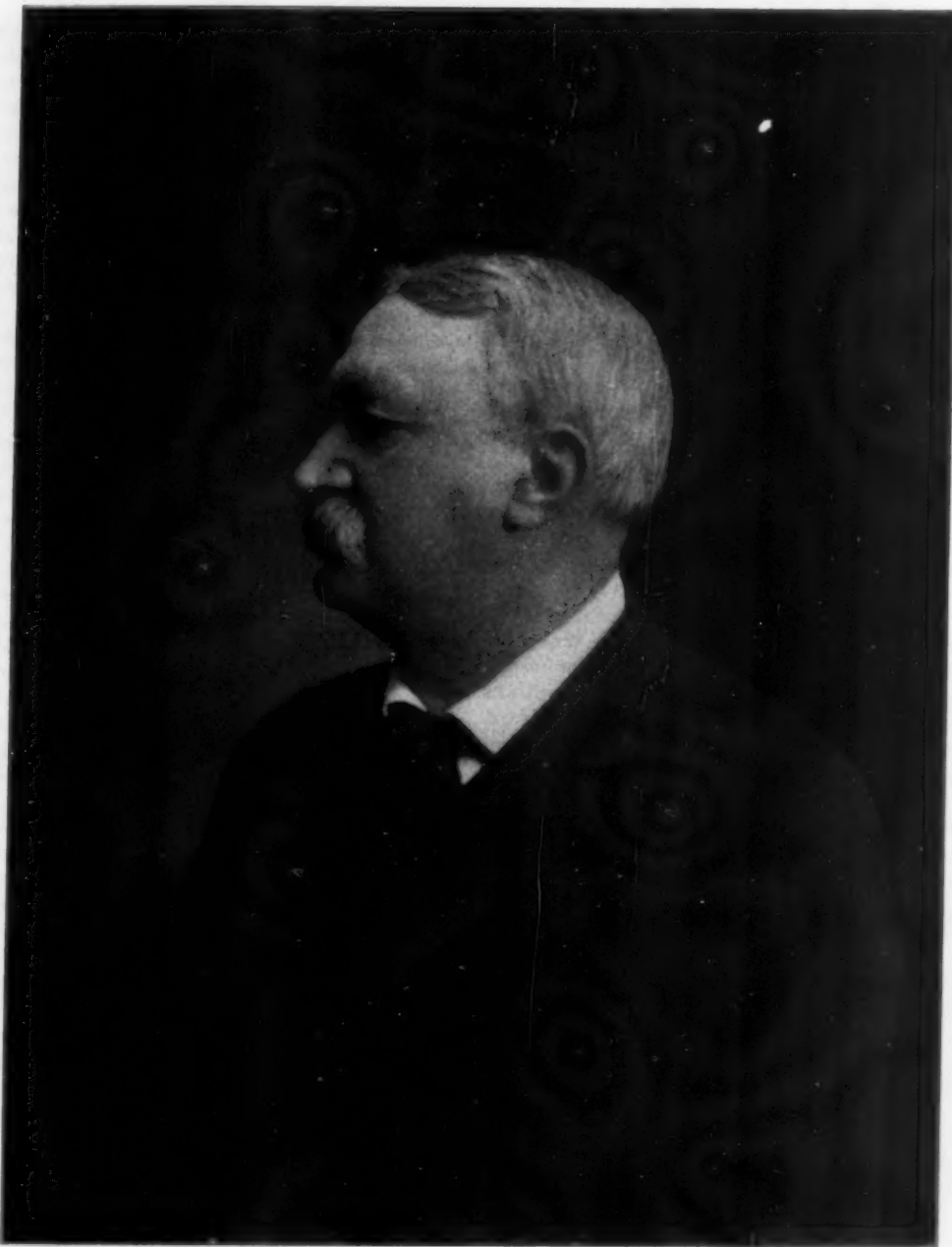
even in the face of unusual embarrassing obstacles. Hence and because of his superior genius there was no man in Europe or America so worthy to direct this musical festival as Theodore Thomas.

Mr. Hinkle spoke of the educational work of the festivals and the valuable influences secured by the weekly gathering of a chorus of about 600, studying the most elevating musical compositions. This, he said, was a weekly sermon, under the most favorable auspices. The clergy of the city should as one man indorse the festival as a pure and elevating Christian adjunct in their work.

In speaking of the musical side of the festival Mr. Hinkle adverted to the fact, in view of all the New York glamour

ical programs for the Boston Symphony Orchestra; 1891-94, secretary of the World's Fair Bureau of Music at request of Theodore Thomas; 1894-95, manager of the Chicago Orchestra; July, 1895, manager of the Pittsburgh Orchestra. Subsequently Mr. Wilson managed five annual seasons of grand opera in the West.

Mr. Hinkle was followed by Lawrence Maxwell, Jr., who spoke of the greatness of the festival, both as to chorus works and soloists. The principal works to be performed are Bach's Mass in B minor, Beethoven's "Missa Solemnis" in D and Ninth Symphony. Elgar's "Dream of Gerontius," and Berlioz's Imperial Hymn. The quartet of soloists will be: Soprano, Miss Agnes

THEODORE THOMAS.
(From his latest photograph.)

concerning "Parsifal," that at the sixth Cincinnati Festival the most notable portions of the quartet of Wagner's creations were given with two of the famous artists that had sung in the opera at Bayreuth. The historic inheritance handed down to our children's children who will be proud of an institution that is so elevating in its tendencies and so pure in all its associations and teachings. The board of directors has succeeded in engaging George H. Wilson, of Pittsburgh, to take charge of the managerial part of the festival.

Mr. Wilson had had large experience on all kinds of musical work; in Boston, 1881-91, as writer of the analyt-

Nicholls, of England, making her first appearance in America; contralto, Mme. Schumann-Heink; tenor, William Green, of England, who also makes his first appearance in this country, and basso, Watkin Mills.

M. E. Ingalls took up the business end of the festival, and said that now that Mr. Hinkle had taken charge it would surely be a success. The May Festival and Art School had given Cincinnati a world wide reputation. He believed Thomas ought to have the festivals until he could conduct them no more. He referred to the glories of the past under George Nichols' management, and expressed the hope that the business men of the city would

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awaken from their lethargy and give the festival their old time enthusiastic support.

Frank Wiborg, of the festival board, who will have charge of the finances, explained in brief the plan of a guarantee fund by means of the purchase of season tickets, and at his suggestion the guests gave three lusty cheers for the president of the association, A. Howard Hinkle.

Mr. Hinkle replied that he was not yet the president, but he would work for the success of the festival in his own way. He referred to the old Harmonic Society, of which Mr. Nichols was president, and his associations with the latter.

Mr. Wilson was introduced as the manager of the festival, and made a brief, felicitous address.

The last speaker was W. W. Taylor, of the Rookwood Pottery, who was a member of the board in the 70's.

Prominent among those seated at the tables were the following: M. E. Ingalls, J. G. Schmidlapp, Lawrence Maxwell, Jr., Bradford Shinkle, Clifford B. Wright, Frank B. Wiborg, Edward Rawson, Elliott H. Pendleton, J. T. Carew, Judge William Worthington, Edward Gaepfer, Norman A. Kenan, George B. Ingalls, C. P. Taft, W. B. Melish, M. E. Mack, R. E. Osborne, W. C. Proctor, Lucien Wulsin, J. W. Warrington, W. J. Lynch, O. P. McCarty, George Armstrong, Brent Arnold, Robert L. Resor, C. L. Harrison, Jacob Scheuer and the presidents of the several brewers' and trades' associations.

Handel's "Messiah" was rendered last Sabbath afternoon by the Haydn Society, of Mohawk Presbyterian Church. Notwithstanding the severity of the weather the church was filled beyond its seating capacity. A large representation of the Presbyterian clergy was present. The audience was delighted beyond measure at the brilliant achievement of the chorus. The alto solos were sung with deep religious feeling, intelligent interpretation and beauty of voice by Miss Elizabeth Mathias, of the Metropolitan College of Music, and the soprano solos by Miss Germania Hensel. Her exquisitely beautiful voice gave great charm to her spiritual interpretation. Prof. J. A. Robert trained and conducted the chorus in his masterly way.

A concert will be given in the Auditorium after the opening of the new Carnegie Library in Covington, Ky. It is to be under the auspices of the Ladies' Catholic Benevolent Society, who have the hearty co-operation of Rev. Ferdinand Brossart, of the new cathedral. Among those who will appear on the program are Dr. N. J. Elsenheimer and Signor Romeo Gorno, pianists; José Marien, violinist, and Oscar Ehrigott, baritone. Although the date for the opening exercises has not been fully decided, it will probably be held some time this month.

Miss Mary Venable, of the College of Music piano department, will deliver a lecture on "Beethoven" before the Ladies' Musical Club, of Norwood, on next Tuesday afternoon.

"The Golden Age of Catholic Church Music" will be the subject of Mr. Gantvoort's eighth lecture in the history of music course at the College of Music; it is to be given on Wednesday afternoon at 1:30 o'clock.

A quartet from the College of Music has been selected to sing the musical service Sunday morning and evening at the Warren Memorial Church in Louisville, Ky., said to be the finest structure of its kind in the South. The personnel of the quartet include the Misses Ethel Irwin, soprano, and Jean Brumbaugh, contralto, and Ferdinand Hazenzahl, tenor, and Carl M. Gantvoort, bass.

New classes in German, French and Italian will be organized at the College of Music this week.

Hans Seitz, of the College of Music vocal department, will make his first appearance of the season in concert on the evening of January 26, assisted by Dr. N. J. Elsenheimer, pianist. Many settings are promised for this occasion, among them three compositions of the "Erlking" and three of the "Two Grenadiers." Beethoven, Lowe and Schubert will be represented in the former and Reisinger, Wagner and Schumann in the latter. Mr. Seitz will endeavor to give music students an idea of the subtle contrasts in the settings of the different composers, and much interest is expected to be centred in his recital.

Frederick J. Hoffmann will make his first public appearance in the College of Music subscription series, as pianist with the Marien String Quartet, next Tuesday evening in the Odeon. A highly interesting program will be presented, including some novelties seldom heard. Especially is this true of the Ciaconna, in G minor, by Vitali and the Tartini Sonata in G minor; the Beethoven Trio in E flat,

No. 1, op. 1, the first work of the master published, and rarely given, and the concluding number, the Sgambati Quintet in B flat, op. 5, which will be given its first performance in Cincinnati and probably for the first time in America. Signor Romeo Gorno was originally announced as the pianist for this concert, but was unavoidably prevented from appearing by reason of a sudden and very severe illness, and hopes to play at the third and last Quartet concert later in the season. Mr. Hoffmann consented to play upon very short notice, and on January 19 gives his own piano recital.

Jacques Thibaud, the French violinist, will be the soloist at the Symphony concerts next week.

Edwin Lemare, the English organist, of Pittsburg, dedicated on Monday night the beautiful new organ of the Church of the New Jerusalem. In style, tone and delivery he proved himself master of the instrument.

J. A. HOMAN.

Mr. Dahm-Petersen's Recital.

MR. DAHM-PETERSEN'S third recital, devoted to songs of Bunge and Von Fielitz, took place at Assembly Hall, 109 East Twenty-third street, last Wednesday evening, before an even larger audience than usual.

As in the other recitals, Mr. Dahm-Petersen played all his own accompaniments, and prefaced each number by a brief but interesting analysis and explanatory talk. Several of the songs were given public performance for the first time in New York, and it was conclusively demonstrated that neither of the two composers has the appreciation in this country that he merits.

As has been said before, no series of song recitals as pretentious as this has ever been attempted in America, and Mr. Dahm-Petersen's work so far has shown that he is fully able to carry out this unusual task in a manner leaving nothing to be desired.

The audience, containing some of the best musicians in this city, showed their appreciation by enthusiastic applause at the end of the recital.

This series has attracted notice and comment from some of our best known musicians, and no doubt the critics of our daily papers will also soon wake to the fact that Mr. Dahm-Petersen's work in these recitals is of the broadest scope combined with the most artistic rendition, and will review them in the exhaustive manner which they fully deserve.

Sembrich's Washington Program.

MADAME SEMBRICH will give a recital tomorrow at the National Theatre in Washington. She will be assisted by Rudolph Ganz, of Chicago. The program is laid out as follows:

Aria from La serva padrona.....Pergolesi
Mon petit cœur soupire.....Verdi
The Lass With the Delicate Air.....Dr. Arne
Rhapsody in B minor, op. 79.....Brahms
Scherzo, op. 16.....D'Albert
Rudolph Ganz.

Grand aria from Traviata.....Verdi
Ungeduld.....Schubert
Nussbaum.....Schumann
Aufträge.....Schumann
Cécile.....R. Strauss
Au bord d'une source.....Liszt
Cantique d'Amour.....Liszt
Mr. Ganz.

Voice di primavera Valse.....J. Strauss

Wetzler Program.

THE fourth Wetzler Symphony Concert is booked for Saturday, January 23, 3 p. m., at Carnegie Hall. The program will consist of Beethoven's "Leonore" overture, No. 3; Schubert's C major Symphony, and a Vieuxtemps Concerto for violin. Leopold Lichtenberg has been engaged as the soloist.

THE TEMPLE CHOIR.

THE great chorus choir of the Baptist Temple, conducted by Edward Morris Bowman and known as the Temple Choir, held its eighth annual meeting last Thursday evening before an audience comprising the trustees, deacons and leading people in the Temple Church, besides many personal friends of the choir. The reports showed that this live and therefore successful organization had completed the best year in its history. There was a net gain of over thirty in membership; after having had numerous division socials, four glee night entertainments, a watermelon party and a steamboat excursion, and having spent \$150 for choir pins and sundries, there remains about \$150 in the treasury; additions have brought the choir library up to over 3,000 volumes, besides several thousand as yet unbound pieces of music and the circulating library of books about music and musicians. Besides the regular services and lesser musicales, &c., the choir and its orchestra during the past year gave a performance of Mendelssohn's "Elijah" that would do credit to any oratorio society in the country. Not the least part of the work accomplished by Mr. Bowman and his great choir is the heartening influence that has been exerted on other choirs, not only in Greater New York but throughout the country. It has been shown that a volunteer chorus can be held together year after year without choir quarrels and petty jealousies. The program Thursday evening included "He Watching Over Israel," from "Elijah," and "The Hallelujah," from "The Messiah," with accompaniment by the Temple Orchestra; two movements from Haydn's "Surprise Symphony," and a contralto solo, "Judea," Tracey, by Miss Bessie May Bowman. Miss Bowman's voice and her command of it are growing steadily. She is known to be one of the most diligent of students, and each appearance gives fresh evidence of the verity of this good reputation.

The choir gave a spirited rendering of the "Hallelujah," and the orchestra played very creditably.

A leading feature of the program was the address delivered by Rev. Dr. James M. Farrar, pastor of the First Reformed Church, on "The Music of Life."

Professor Bowman distributed over sixty prizes to officers and members of the choir who had made perfect records in attendance or rendered conspicuous service during the year. In the contest by divisions in the matter of attendance the conductor's trophy—a bust of Sebastian Bach—was awarded to the third division. It was unveiled under the illumination of calcium light, while the old cantor's celebrated air for the G string was being played by Miss Kathryn Platt Gunn, of the Temple Orchestra. It was a very pretty ceremony, and the bust and its fellows, Handel, Mendelssohn, Beethoven, some bas-reliefs and a rare etching of Westminster Abbey, all the trophies of former contests, go to make up an artistic and inspiring decoration of the rehearsal quarters of the Temple Choir.

Francis Rogers' January Dates.

FRANCIS ROGERS, the baritone, has the following engagements for January:

- Jan. 3—"Samson" (Handel), South Church, New York.
- 9—Women's University Club, New York, recital.
- 10—"St. Paul," South Church, New York.
- 12—New York, private musicale.
- 13—Bridgeport, Conn., Wednesday Club, recital.
- 14—Derby, Conn., recital.
- 17—"Judas Maccabæus," South Church, New York.
- 18—Recital, Elliott Schenck's songs, Boston.
- 19—Recital, Dobbs Ferry, N. Y.
- 20—Woman's Choral Club, Jersey City.
- 23—Private musicale, Boston.
- 25—Recital, West Newton, Mass.
- 29—Private musicale, Louisville, Ky.
- 31—Dvorák's "Stabat Mater," South Church, New York.

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Greater New York

New York, January 11, 1904.

MARGARET HARD'S fourth and last salon had this program:

Poetry, In Arcady.....Bunner
Amy Grant.

Music, 'cello—
Sur le Lac.....Godard
Serenata.....Godard
G. O. Hornberger.
Miss Elise Reimer at the piano.

Songs—
Under the Rose.....Fisher
Calm as the Night.....Bohm
Blanche Towle.

Music, violin, Fantaisie Caprice.....Vieuxtemps
Miss Lucille Billingsley.
Miss Elise Reimer at the piano.

Poetry, The Man With the Hoe, and Other Poems (selected).....Edwin Markham

Songs—
Allerseelen.....Strauss
I Think of You.....Ernest Trow Carter
Violin obligato by Susan B. Cogswell.
Composer at the piano.
Blanche Towle.

Music, 'cello, Fantaisie Brillante.....Servais
G. O. Hornberger.
Miss Elise Reimer at the piano.
Art, Exhibition of Miniatures.
Miss Florence Merkle and Mrs. M. Dayton Burgess.

The foregoing is a fair sample of these salons, which have been a novelty, attracting many cultured folk. The idea, original with Miss Hard, found prompt favor, so that the Thiers studios have been filled each time with interested listeners. Miss Hard herself delivered a talk on philosophical subjects, adding further interest to the afternoon.

The Grand Conservatory of Music faculty concert at the Waldorf-Astoria small ballroom attracted an audience of goodly dimensions, a program of seven numbers filling the evening. Mendelssohn's Trio for piano, violin and 'cello, op. 49, was played by Beatrice Eberhard, Max Droge and Mrs. Dempwolf-Gries. The excellent playing gave great satisfaction, especially the soulful slow movement, in which the violinist's beautiful tone sang like a human voice. Mrs. Gries was a capable, sympathetic pianist in this work, later winning applause by her brilliant playing of some variations by Chopin. Miss Decker sang an air by Concone, Miss Eberhard played the adagio from the Concerto in G minor by Bruch, with much feeling and refinement, and Gabriel Deslouis sang with manly vigor. Mr. Droge gave pleasure by his 'cello playing, and the program closed with the effective and musicianly Sonata in D, op. 7, for piano and violin, by B. Heinrich Gebhardt, the composer at the piano, the violin played by Miss Eberhard. This is a spontaneous work, full of superior musicianship, not easy by any means, and Miss Eberhard played with much virtuosity and temperament, sharing the honors with the composer.

Miss Nettie Baylis, a violinist, gave a recital at Mendelssohn Hall Thursday evening which attracted a friendly disposed audience. She played works by Bach, Wieniawski, d'Ambrosio, Kuzdo, Kohne and Hubay. She has a good tone and considerable style. Mme. Helene Bartenwerffer's singing was a feature of the program, so artistic and finished was it. The Romance from "Mignon" is as if written for her, and she sang it with deep expression. In response to an encore she sang a dainty little lullaby.

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Later on she sang Schubert's "Der Wanderer" with much intensity, and the inspired song "Boundless Love," by Marie Blazewicz, with utmost feeling. Allied with a fine voice she has a graceful, easy carriage. Mr. Benoist played the accompaniments, and also a Sarabande by Hilfer, but declined to play an encore. He is a pianist of sterling merit.

Laura Sedgwick Collins is busy with her musical and dramatic interests. Her pupil, Leone Darmon, is playing the leading role in "The Little Princess," following Millie James. Another pupil, Ruth Eldredge, goes out next season in a new play, a dramatization by herself of a strong novel; Frank Eldredge, another pupil, will manage the production, and Miss Collins may have a hand in the musical features of the play. At the last meeting of the Woman's Auxiliary of the National Arts Theatre Society she supplied the musical numbers; Mrs. Lucille Smith Morris, pianist, and Sylvia Bromley, soprano. A large and distinguished audience enjoyed the music, especially applauding Mrs. Morris' composition, a Menuett. Francis Walker, the baritone, is to sing two of Miss Collins' manuscript songs at the concert of the Manuscript Society at Aeolian Hall, January 18. They are "Falmouth Town" and "Blow, Winter Wind." Miss Collins is preparing a book of child songs, also an entertainment for girls, consisting of tableaux with vocal and instrumental music, the story of the tableaux to be read. The Odeon Male Quartet has been most successful with her "Love is a Sickness." Miss Collins served on the reception committee at the annual Twelfth Night revel of that club. It is evident, as before stated, that the lady is busy this season.

Organist Charles Heinroth played the following program, Church of the Ascension, Fifth avenue and Tenth street, last Wednesday evening:

Prelude and Fugue, E flat major (St. Ann's).....Bach
Canzone.....King Hall
Intermezzo.....Hollis
Overture to Sakuntala (a transcription).....Goldmark
Meditation.....Dubois
Cantilene.....Loret
Finale, A flat.....Thiele

Asa Howard Geeding has been engaged as director and baritone soloist of the Congregational Church, Briarcliff Manor, where he sings Sunday evenings after his two previous services as solo baritone of the First Presbyterian Church of Yonkers. He spends a portion of each week at Briarcliff in teaching a good class of pupils vocal culture. Some of his recent appearances in oratorio were in "St. Paul" October 18, Gaul's "Ruth" October 25, and the "Christmas Oratorio," by Saint-Saëns, December 20.

Hermann Spielter received a pleasant New Year's greeting in the information that the publishers, Hug & Co., of Leipzig, Germany, would at once issue the following compositions: Three songs for soprano, op. 68, "Der Spielmann," "Der Neidische Mond" and "Vergebliche Frage"; two choruses for women's voices, op. 69, "Sommernacht," "Fingstsonntag," and the op. 70, male chorus with orchestra, "Für Freiheit." The songs for soprano, op. 68, were sung at the second musical evening of the Manuscript Society by Mrs. Elise Erdtmann.

Leo Kofler's pamphlet, "Breathing for Health," is a most practical booklet. It includes specific exercises for the cure of consumption, breathing gymnastics for the weak, the well and the nervous, and is filled with advice, the result of his ripe experience, in all manner of cases such as physicians treat. One of the paragraphs he calls "The Healthful Lung Sweeper and Dyspepsia Killer." Another is "General Relaxation, or the Cure of Nervousness." "The Cure of Colds and Catarrh" is given an entire page. The robust physique of Mr. Kofler, who is a young man of sixty, speaks well for his practical application of the art—for it is an art—of breathing. The pamphlet is illustrated with cuts. This paper recently mentioned his larger work, "The Art of Breathing," and to this the reader is referred as containing most valuable advice, especially for the singer.

The Euterpe Choral Club (women's voices), Frank G. Dossert conductor, gave a concert at the Astor Gallery of the Waldorf-Astoria Hotel Tuesday evening, January 5, with the following soloists: Edward P. Johnson, tenor; Edm. Varnier, violinist; Teho. Marc, cellist, and Joseph Allard, pianist. Mr. Johnson sang Goring-Thomas' "Summer, Depart" from "The Swan and the Skylark," Schumann's "Die Lotusblume" and Schumann's "Ungeduld." The singers comprising the Euterpe Club are Mrs. Frank Gains Burke, Mrs. Thomas J. Bull, Miss Emily Bradley, Miss Clara Beaudry, Miss Annie Louise Brewer, Mrs. Walter J. Butterfield, Miss Evelyn Cagliero, Miss Louise Marie Contencin, Mrs. Alice E. Clement, Mrs. James King Crook, Miss Emily Rose Cramer, Mrs. W. C. Clark, Mrs.

Frank G. Dossert, Miss Julia E. Dorsey, Miss Maude Ellis, Mrs. Lowell T. Field, Miss A. Frost, Mrs. Charles H. Griffin, Mrs. Frank Gilmore, Mrs. Charles D. Gibson, Mrs. George T. Higgins, Mrs. J. W. Hallenbeck, Mrs. Louis P. Judson, Mrs. Charles G. Judson, Miss Ida Judson, Mrs. Alcinous Berton Jamison, Miss Anna Kunz, Miss Wanda Luth, Mrs. William Webster Miller, Miss Anna K. Muller, Miss Cecil Murphy, Mrs. Henry Graham MacAdams, Mrs. Robert Barclay MacPherson, Miss Madge Ouimette, Mrs. Aaron P. Ordway, Miss Matilda Offerman, Mrs. William T. Parker, Mrs. Eugene H. Porter, Mrs. Richard Henry Reed, Miss Beulah Redman, Miss Fanny Rice, Mrs. Roswell O. Stebbins, Miss May Steitz, Mrs. M. J. Springer, Mrs. Henry Wallerstein, Mrs. Robert Graham-Woodward, Mrs. Thomas Young, Jr.

The New York School of Accompanying, Frederic Fowler director, enters on its fourth season with increased energy. The special object is to teach accompaniment playing, voice or instruments, and to provide practical experience for pupils when sufficiently advanced. This school has proven that with proper methods of instruction, proficiency in the art can easily be acquired. As good accompanists are in demand, pupils who faithfully apply themselves can feel sure of ample reward for the outlay. Piano sight reading is taught, and there is also a course for self accompanying for vocalists.

Dr. Henry M. Leipzig, supervisor of lectures of the Board of Education, announces the following lectures on musical subjects for the week January 13 to January 20: "Methods of Musical Composition," Dr. Henry G. Hanchett, Board of Education Hall, January 13; "Great Types of the Best Music," Mrs. Stella Hadden-Alexander, P. S. 51, January 18; "English, American and Scotch Ballads," Miss Kay M. Spencer, P. S. 30; "Irish Music," Mrs. Helen O'Donnell, P. S. 109, January 19; "Patriotic Songs of America," Miss Charille Runals, P. S. 3, January 14; "Some Modern Song Writers," A. D. Peterson, P. S. 30, January 19; "An Evening of Song," Ada L. Lohman, Institute Hall, January 15; "American History in Picture, Music and Story," Silas G. Pratt, P. S. 23, January 16; the same at P. S. 2, January 19; "A Piano Conversation," Amy Fay, P. S. 33, January 15; all the lectures begin at 8 o'clock, lasting about an hour.

Miss Katherine Arnold, a pupil of Mrs. Dora Topping-Brown, is soprano soloist in the choir of the Collegiate Church, of Passaic, N. J.

Platon Brounoff, musical director at the Henry Frank Sunday meetings, Carnegie Hall, last Sunday played the Prelude to "Parsifal" and the "Entrance of the Knights" as a portion of the morning service.

Violinists will be interested to know of the offer of partial and entire scholarships (partial and free tuition) of Dezso Nemes, of Carnegie Hall, the Hungarian violinist, advertised elsewhere in this issue. Mr. Nemes is a violinist of distinction, a superb player and superior musician. He has had the benefit of both the German and the French schools, has taught in Europe some years, and is equipped as a teacher far beyond most instructors.

Mrs. George N. Hartmann, soprano, and Signor P. Porcasi, tenor, gave much pleasure to a large company of guests assembled at Mrs. Arthur H. Page's on the evening of January 6. Mrs. Hartmann sang a group of songs by modern composers with delightful freshness of voice. Signor Porcasi sang songs, Italian, French and English, and a buffo song, as well as a duet with himself, in a way that convulsed his hearers.

Charlotte Baumeister, soprano, and Emma Hildebrandt, alto, pupils of Mrs. Wadsworth-Vivian, were the vocalists at the last recital given by the Virgil Clavier Piano School.

Genevieve Bisbee has issued cards for students' recitals at her studios, Carnegie Hall, the evenings of January 23, February 20 and March 19, Saturdays, at 8:30 o'clock.

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Boston.

Boston, Mass., January 9, 1904.

A PUPIL of Madame Birdsall-Strong was heard at Mrs. Goodwin's tea at the Hotel Westminster last week. Miss Elizabeth Smith sang and was heartily applauded. Miss Mary Coxeter, another pupil of Madame Strong, played recently at a musicale in Watertown, and was also most successful. Madame Strong is a vocal teacher, that being her specialty, but Miss Coxeter took some piano lessons of her when a child, and now that she has left school she wishes to study only with Madame Strong, a flattering tribute to the musical accomplishments of that teacher.

Miss Snelling, pupil of Mrs. Laura E. Morrill, of New York, but who is well known in Boston, where she taught singing for several years, was also one of the soloists at Mrs. Goodwin's last Thursday. Miss Snelling has been so highly complimented by everyone who has heard her sing that it will be only adding to her usual success to say that she was most favorably received, and high praise was given her for her work.

Heinrich Gebhard played in Philadelphia January 4. Mr. Gebhard made a great success upon his appearance in New York December 22, and it is hoped and expected that he will be heard there again this season. On January 17 Mr. Gebhard will give a recital at the St. Botolph Club.

Mrs. Plumer-Smith, who makes a specialty of teaching the Faellen System of Fundamental Training as taught in the Faellen Pianoforte School in this city, has a class in New York, where she teaches every Wednesday, Thursday and Friday morning. A special course for teachers is being arranged, as there are so many applications for such a course.

At the end of the concert by the Boston Orchestral Club on Tuesday a symphonic poem by Augusta Holmès, possibly the first orchestral composition of this author to be performed here, was presented.

Bruce W. Hobbs has sung at a number of concerts recently, among them being one of the Boston municipal concerts, where he was the soloist and was greatly congratulated by Mr. Kanrich, the director, upon his fine program, which was entirely of classical and artistic music. Last Sunday Mr. Hobbs sang at C. H. Bond's on Commonwealth Avenue, taking the tenor part of "Flora's Holiday," and also singing a group of German songs. On the 10th he will be the soloist at the Algonquin Club, when he will sing the "Onaway" solo, from "Hiawatha," accompanied by the Boston Festival Orchestra, an aria and a group of two French songs, Massenet and Chaminade; two German songs and one English song, all of them being new. On the 20th Mr. Hobbs is engaged to sing with the Thursday Morning Club, and has other engagements pending. In addition to all this public work Mr. Hobbs has a large class of pupils that occupies his time closely.

David Bispham will give a song recital in Jordan Hall Tuesday, January 19, at 8 p. m. His program will include Handel's "Nasce al Bosco," songs by Giordani, Arne, Schubert; Loewe's ballad, "Edward"; Hugo Wolf's "Zur Ruh," "Auch Kleine Dinge," "Ein Staendchen Euch zu bringen," "Komm, O Tod," "Wenn du zu den Blumen gehst," "Auf dem gruenen Balcon"; R. Strauss' "Helmliche Aufforderung," "Nachtgang," "Breit ueber mein Haupt," "Cäcilia"; "Sonnet," Max Heinrich; Gilbert's "Pirate's Song," F. S. Converse's "Bright Stars," Max Bendix's "Auf Wiedersehen" and W. Damrosch's "Danny Deever." The songs by Wolf are unknown to the majority of local concertgoers, though songs by this much discussed composer have been sung here by Sembrich and Eliot Hubbard. Harold O. Smith will be the accompanist.

Miss Helen Foil, Miss Virginia Sweet, Miss Carrie Peyton, Miss Pearl Blackman and Miss Sophie Rhein gave the pupils' recital at the New England Conservatory of Music, January 9.

The soloist at the Steinert pianola recital today was Harry Parmelee, baritone.

The music department of the city of Boston gave a concert at the Bowdoin School on Friday evening, January 8, with Albert M. Kanrich as leader of the orchestra, and Robert Vanni, tenor, and Rudolph Toll, clarinet, as soloists.

The Thursday Morning Musical Club had its first meeting of the season in Potter Hall, Thursday morning, at 11 o'clock.

The second concert of the season by the Apollo Club was given on Wednesday evening in Jordan Hall. The club was assisted by Timothée Adamowski, violinist.

The illustrated lectures upon "Parsifal" to be given by Mrs. Helen Rhodes at Jordan Hall are fixed for the afternoons of February 10 and 13, when the scenes of the performances at Bayreuth will be reproduced correctly for the first time in this city.

George Deane, tenor at King's Chapel, sang "The Messiah" at Phillips Church, South Boston, last Sunday afternoon, and at the Commonwealth Avenue Baptist Church in the evening. Mr. Deane sings at the Y. M. C. A. and at the Boston Athletic Club next Sunday afternoon.

Miss Glenn Priest, violinist; Miss Annie Berry, pianist, and George Deane, tenor, gave a recital at McLean Hospital, Waverly, last Tuesday evening.

The program for Mrs. Avonia Bonney Lichfield's public rehearsal by her pupils, Friday evening, January 22, at her residence, 60 Bay State road, will be: Scene from "Cavalleria Rusticana" (Mascagni), Santuzza, Miss Charlotte Grosvenor; Donna Lucia, Miss Sarah Eaton. Romanza from "I Promessi Sposi" (Petrella), Miss Sarah Eaton (first appearance in solo work). Tableau, first act "Faust," scene from "Faust" (Gounod), Margherita, Miss Charlotte Grosvenor. Scene from "Il Barbiere di Siviglia" (Rossini), Rosina, Miss Helen Philba. Cadenza, "Lakmé" (Delibes) (with the E natural in altissimo), Miss Philba. Scene last act "Otello" (Verdi), Desdemona, Miss Charlotte Grosvenor; Emilia, Miss Sarah Eaton. Scene from "Dinorah" (Meyerbeer), Dinorah, Miss Helen Philba. Scene from "Lakmé" (Delibes), Lakmé, Miss Helen Philba; Mallika, Miss Charlotte Grosvenor. "Mirage" (Lehmann), duetto from "Norma" (l'allegro) (Bellini), Miss Grosvenor, Miss Helen Philba.

B. J. Lang was at the "Parsifal" performance in New York last week, with his daughter, Miss Rosamund Lang.

Miss Elizabeth Tuckerman will be one of the soloists at Signor Vanni's concert on January 26, at Steinert Hall. Signor Vanni is a newcomer here.

The violoncello sonata which T. Handasyd Cabot is to play at his recital in Steinway Hall on Friday afternoon, January 15, is Brahms' op. 38 in E minor. George Copeland, Jr., will play the piano part. Mr. Cabot has played the sonata several times with personal friends of the late composer, among others Prof. James Kwast, of Berlin.

John Hermann Loud will give his 125th recital (the thirty-sixth of his free recitals in Harvard Church, Brookline) next Monday evening at 8 o'clock.

The overture as well as the incidental music and the music of the songs of the Ibsen play which was recently given in Brookline by the Jefferson Club were written by Bertram H. Currier and interpreted by a trio from the Boston Symphony Orchestra led by Herr Rudolf Nagel.

Miss Lucie Tucker, contralto, sang for the Lowell Orchestra Society December 20, and in "The Messiah" for the Baltimore Oratorio Society December 20, and is engaged to sing Edward Elgar's "Sea Picture" for the Harvard Musical Association January 8.

At the Harvard Musical Association, Friday evening, Miss Laura Hawkins played the new Vincent d'Indy Suite, "Poèmes des Montagnes," for piano for the first time in this country. Miss Hawkins will play the suite at her recital in February.

For Mrs. George Draper's musicale, Tuesday night, at her home on Commonwealth Avenue, Madame Blauvelt and T. Adamowski were the artists, with Mr. Zach at the piano. The musicale was in honor of Gen. and Mrs. William F. Draper, of Washington.

Charles Glibert and Miss Sassoli will give a concert at Jordan Hall on Saturday afternoon, January 16.

Mrs. Schumann-Heink will give her only song recital in Boston this season at Symphony Hall, Wednesday afternoon, January 27, at 2:30. She will sing a recitative and aria from Handel's "Rinaldo," Schubert's "Du bist die Ruh," "Wohin" and "Der Wanderer," Schumann's cycle, "Frauenliebe und Leben," Franz's "Gute Nacht," "Im Herbst," "Es trat die Rose sich beklagt," Hugo Wolf's "Heimweh," Brahms' "Sapphische Ode," Liszt's "Die drei Zigeuner" and a recitative and aria from "St. Paul."

A series of concerts known as the Chickering Orchestral Concerts will be given February 9, 24, March 9, 23. The series will be under the supervision of Messrs. Chadwick, Converse, Foote, Lang, Loeffler.

Mr. Busoni will give his first piano recital here this season Saturday afternoon, February 20.

The Cecilia will produce Edward Elgar's much discussed "Dream of Gerontius" at its concerts in Symphony Hall January 25 and 26. The soloists will be Miss Lucie Tucker, Ellison van Hoose and Stephen Townsend.

Next week Miss Helen A. Brooks will give a lecture recital on "Tannhäuser" at Miss Emerson's school. Miss Brooks will also speak on the development of music in France at the Cambridge Country School for Girls, giving piano illustrations from the works of Louis XIV's court musicians—Lully, Couperin and Rameau—and also playing from Massenet, Dubois, Chaminade and other composers of today.

The fourth of the series of subscription concerts by the New England Conservatory of Music was given at Jordan Hall last evening by the conservatory chorus and orchestra, G. W. Chadwick conductor, and advanced students, assisted by Clarence B. Shirley and F. Morse Wemple. Horace Whitehouse organist. Following was the program: Chorale, A Mighty Fortress..... Bach
Overture, Don Juan..... Mozart
Ballad of the Lovely Rosabelle..... G. W. Chadwick
Solos by Elisha Perry and Miss Hilda Swartz.
Romanza, Cielo e mar, from La Gioconda..... Ponchielli
Mr. Shirley.

Ave Maria..... Wallace Goodrich
Conducted by the composer.
Quartet from Fidelio..... Beethoven
Miss Margaretta Logan, Henry Newton, Miss Anna
H. B. English and Oscar Hogan.
Fair Ellen..... Bruch
Solos by Miss Edna Sheehy and Mr. Wemple.

In the chorus were 125 voices and in the orchestra fifty-two instruments; this being the largest combination of voices and instruments yet heard in Jordan Hall, the acoustic properties of which were thus put to a test which emphasized the favorable opinion already formed. It is understood that the performances by the recently established school of opera in the conservatory are to be continued during the present year.

Music of The Week.

Friday—Steinert Hall, 3 p. m. Concert by T. H. Cabot, 'cellist, and George Copeland, Jr., pianist.

Saturday—Jordan Hall, 2:30 p. m. Second concert by Charles Glibert, baritone, and Miss Sassoli, harpist. Steinert Hall, 3 p. m. Pianola recital. Carl Behr, 'cellist, will be the soloist.

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Boston Symphony Orchestra.

Eleventh Concert—Review by Philip Hale in the Boston Herald.

THE program of the eleventh symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to *The Barbarians* (first time).....Saint-Saëns
Rossini's *Cavatina*, from *The Barber of Seville*.....Rossini
Symphonic poem, *The Wild Huntsman*.....Franck
Songs—
Charming Butterfly.....Campra
Why?.....Delibes
Bolero, from *The Sicilian Vespers*.....Verdi
Symphony in A minor, Scotch.....Mendelssohn

The overture to "The Barbarians" was played for the first time in Boston. It served originally as the prologue to the opera produced in Paris in 1901. After introductory music the stage curtains were drawn apart and the amphitheatre at Orange was disclosed. A Reciter, Delmas, the baritone, appeared and told how Germans invading Gaul before Christ's birth drove all before them; but Floria, the beautiful Vestal, found a way to stop them; and then the Goddess avenged in the blood of the conqueror the sacrilegious sacrifice of Floria's body. There was music in this scene. The curtains closed again, and there was orchestral music to the beginning of the first act. This prologue was arranged by the composer as a concert overture and played at a Colonne concert in Paris, December 1, 1901. Theodore Thomas produced it in Chicago in 1902.

When he was nearly sixty years old Saint-Saëns went back to Grecian and Roman legends for sources of musical inspiration. Cynical, or rather ironical, in his treatment of "Phryne," that glory of a very old and once highly esteemed profession, he was appropriately tragic in the music in "Deianira." Then came "The Barbarians," and the next year the music to "Parysatis," and now his "Helen of Troy" is ready for Monte Carlo. May he be as fortunate with the story of the face "that launched a thousand ships" as was Offenbach. But Saint-Saëns is now in his sixty-ninth year, and his music was never distinguished for sensuous quality or passionate intensity. Perhaps it would be well for him to treat Helen, as Phryne, with courteous irony.

The first opera librettists chose tales and legends of Greece and Rome as well as stories from these mythologies; and for years their example was piously followed. The French musicians, as well as painters, have clung to the classics, and the influence of Latin and Greek literature is observed today even among the symbolists and their disciples, as well as among such neo-pagans as Marcel Schwob and Pierre Louys. Saint-Saëns has tried the historical, the romantic lyric drama, and now he is frankly classical. He has always displayed classic qualities in his opera as well as in his symphonies, symphonic poems, chamber music; simplicity of line, effects of outlines, an avoidance of encumbering detail, discretion in expression. He has now reached the age, alas, if we may judge by the latest works that have been played here, when his facility of expression is far more marked than his invention. "And desire shall fail," said the Preacher, King in Jerusalem. Saint-Saëns, we fear, has reached the evil days when ideas fail.

His qualities of expression are again revealed in this overture, but the ideas are few and unimportant. Where is the potent suggestion of tragedy? Where is the picture of wild invaders and despairing folk? This music is as cold as an ancient, half effaced fresco. Compare with this music of an invading barbaric host the overture to Chabonier's "Gwendoline," an opera with a like subject, for in each an invading hero is captivated by the beauty of a woman. In Saint-Saëns' music there is no rush, no fury. The passion is that of a chess player who believes in his own system of moves. Nor is this music superbly decorative. Let us hope that the thought of Helen of Troy has warmed his blood or at least inspired him to a song of amorous regret.

César Franck's symphonic poem in illustration of Buer-

ger's ballad "The Wild Huntsman" was played here for the third time. It grows in effect with each hearing, yet the opening episode of the Sunday scene and that of the chase still seem the more imaginative. The curse and the wild hunt are not so poignantly portrayed. Franck was first of all a mystic; his best and most characteristic music is that of contemplation, not of action, and least of all demonic action. He knew how to express admirably the voices complaining of the count's mad chase that brought the curse; for his compassion and love embraced the universe; but what had that pure soul to do with the Wild Huntsman and his hellish attendants? His imagination had to stoop to such a scene. He could no more have written the music for the Wolf's Glen in "Der Freischuetz" or the Evocation of the Nuns in "Robert the Devil" than he could have imagined the song of Charpentier's Louise to her lover, that song both of shy confession and womanly exultation, or the safe scene in "La Bohème." For of Franck it might have been said: "He hath an angel," not "He hath a devil."

Mendelssohn's "Scotch" Symphony, like his overture "Fingal's Cave," always gives a certain pleasure. Here we have revealed the talent of Mendelssohn, the talent of the landscapist in music. It is true that, although the composer visited Scotland, he still saw the land as from the top of Sinai. There is still the Jewish feeling that is so appropriate in the music to Racine's tragedy, and, if Mendelssohn had played a bagpipe, no doubt it would have sounded like a shofar. But there is, at all events, a landscape with atmosphere in this symphony, and there is the suggestion of ballads of the border, the thought of "old, unhappy, far off things, and battles long ago." The scherzo is today the freshest of the movements, and that is the one most characteristically Scottish.

Madame Blauvelt, who took at short notice the place of the tempest tossed and delayed Busoni, has a voice of fine quality, which is, however, without pronounced individuality, and makes no personal appeal. She sang fluently and with a certain degree of brilliance the familiar Cavatina from "The Barber." Her production of low tones might be criticised, for the contrast in quality was strongly marked, and one thought of Wordsworth's line, "Two voices are there." This defect was naturally not so noticeable in the group of songs. The song by Campra she sang simply as a well trained singer. She did not suggest the melancholy of it all—the flight of years, the vanity of all things, the inevitable gray days and nights that follow a life of coquetry.

This song has a Watteau character; it has the same melancholy elegance, the same polished recognition of the inherent emptiness of desire. There was more of a personal note, more of emotional revelation in Delibes' song, but the bolero was again merely a study in bravura—and this bolero without orchestral accompaniment is like unto cold veal.

The euphony of the orchestra was as distinguished as ever, and the different compositions were read with the minute attention to detail and with the care for relative proportions that characterize Mr. Gericke as a conductor. Yet there was breadth, there was symmetry, and in "The Wild Huntsman" there was the fitting romantic expression.



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MINNEAPOLIS.

MINNEAPOLIS, Minn., January 7, 1904.

THE Ladies' Thursday Musicales, after its holiday vacation, resumed its work Thursday morning at the Unitarian Church. The program was as follows: A piano duet by Misses Eulalie Chen-evert and Blanche Strong; vocal numbers were given by Mrs. W. S. Weishoon, Miss Inez Davis; a violin and piano number was given by Miss Opal Fay and Mrs. William Marsh, and there was a quartet, composed of Miss Ora Wilkinson, Mabel Otis, Mesdames T. D. Bell and R. F. Pinkney.

Mrs. Ricker, president, announced the several concerts to be given during the coming weeks. First, the Miss Esther Osborn recital, at Plymouth Church, Tuesday evening, January 12, when she will have the assistance of Mr. Wrigley, who will give violin solos, and Gustave Johnson, who will contribute piano selections. She also announced the opening meeting of the Musicales, which will be given January 19, at the First Baptist Church. The program promises to be an exceptionally good one. Miss Clara Williams, one of Minneapolis' most artistic singers, will appear on the program and a number of the younger members of the Musicales will take part.

A. M. Shuey, the local organist, gave an opening recital on a new pipe organ in the Congregational Church of Austin, January 1. He also gave a recital at Waseca. Miss Alberta Fisher, soprano, assisted Mr. Shuey at both concerts.

The Minneapolis Symphony Orchestra gave its third concert of the season Tuesday evening at the International Auditorium before a large and enthusiastic audience, with Jacques Thibaud, the great French violinist, as soloist. The orchestra is constantly improving, there being more tone color, shading, finish and great flexibility in Tuesday evening's work. The program included three movements of Beethoven's Symphony No. 2. Rubinstein's "Rêve Angelique" was greatly enjoyed. "Fantaisie Moresque," by Moszkowski, was given with great dash and spirit. The prelude and closing scene from "Parsifal" was an enjoyable number and gave all music lovers more insight into this great work of Wagner's. The orchestra gave it exceptionally well. Jacques Thibaud was the soloist of the evening. He played the Concerto in B minor, by Saint-Saëns, with great breadth and deep feeling; also Sarasate's "Gipsy Airs" he gave with great brilliancy. Besides responding to a number of recalls he was obliged to give three encores. The accompaniments to the solo numbers were very effective, Mr. Oberhoffer, the director, having the orchestra under fine control. Thibaud complimented both orchestra and director upon the fine accompaniments they gave him and the concert was a distinct success. The next symphony concert will be given January 29, with Adele Aus der Ohe, the great pianist, as soloist.

John Parsons Beach will give the first of a series of three lectures on Schumann, Tuesday afternoon, at the University Chapel.

The choir at the Central Baptist Church the coming year will include Mrs. Elisabeth Brown Hawkins, soprano; Mrs. W. B. Wassersner, contralto; Thomas McCracken, tenor; Arthur Jones, baritone, and Miss Lelia Stevens, organist.

C. H. SAVAGE.



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ATLANTA.

ATLANTA, Ga., January 7, 1904.

THE annual entertainment of the Dr. Blosser Company, which is held for its employees, occurred on the night of January 2. Those taking part in the musical program were Miss Linnie Blosser, Clarence Blosser, J. A. Martin, Walter Harrison, the Typographical Quartet, composed of Walter Harrison, Eugene L. Downs, A. B. Shaw and James A. Martin. Addresses and recitations were given by Dr. Blosser, Miss Hattie Somerville, Miss Mary Farmer, Miss Ethel Morgan and T. Counts.

Hugh Allan, of Atlanta, has recently been chosen the organist of Christ Church at Nashville, Tenn. Mr. Allan is said to be a pianist, as well as organist, and the possessor of a fine baritone voice.

It is always a great source of pride when one's home musicians are conferred with honors by the outside world. One of our musicians who is greatly appreciated is Dr. J. Lewis Browne. His latest honor comes from St. Louis, where he has not only been invited but urged by a generous financial consideration to give two organ recitals during the World's Fair.

These will occur on the dates of October 3 and 4, and the invitation came unsolicited from the Bureau of Music of the Louisiana Purchase Exposition.

Dr. Browne ranks among the best organists of this country.

There are several clubs here which are doing good ensemble work. One is a chorus under the direction of Miss Lula King, which will take up its work shortly. J. W. Marshbank is director of the Capella Club. The charter members are Mrs. P. H. Todd and Mrs. T. H. Wingfield, sopranos; Mrs. W. T. Perkerson and Miss Sidney Lane, contraltos; E. C. Davis and R. M. Barry, tenors, and John Mullin and John S. Scott, basses.

Another is the Neapolitan Mandolin Club, which is re-organized under William O. Barnwell. The Mandolin Club expects to give a concert some time this month. It is said they will have several artists as soloists, and among these two representatives of the New England Conservatory.

Miss Anna Hunt will give a violin recital at Professor Barili's studio on Saturday afternoon. Miss McDaniel, one of Professor's Barili's pupils, will be the accompanist.

Miss Jenny Cramer has returned from a visit to her old home at Huntsville, Ala.

Madame Jaffa, pianist, will give a recital at the Y. M. C. A. Hall on the 12th.

Last Sunday night occurred the usual monthly song service at the Sacred Heart Catholic Church. The choir, and the soloists, who were Mrs. Frank Pearson, Mrs. Mary O'Brien, Harry Hasson and David Brisben, gave an excellent program. Mrs. O'Brien, with her rich contralto voice; Mrs. Pearson, who seemed never to have sung so birdlike, and Mr. Hasson gave some fine solo and duet work. These services draw a large audience, made up of more Protestants than Catholics, and are a great credit to the director, Dr. Browne. After the conclusion of the service, after all but a few friends had passed out, Dr. Browne gave his hearers a treat on the organ. His Liszt number at the close of the service was tremendous.

The Arion Male Quartet, of Chicago, gave a concert at the Baptist Tabernacle on the night of January 5. Those

comprising this quartet are W. J. Juleson, Thomas E. Sweeny, F. Gaylord Parsons and E. C. Parmenter.

Marshall Helms gave a piano recital at the home of Dr. and Mrs. E. O. Cronk during the holidays. His program consisted of numbers from Beethoven, Chopin, Liszt, Raff, Schumann, Spindler and Wagner.

A very enjoyable and interesting afternoon was given at the Woman's Club last Monday. It was little folks' day. The musical program by little folks was furnished by the Morgan-Hook Violin School. Besides the children's orchestra, Miss Flora Bridewell played, also Master Phillip Greene and the little son of the president of the club, Master Edward Brown.

Mrs. Brown read stories from "Uncle Remus," by our own Joel Chandler Harris, and the occasion was pronounced a great success.

BERTHA HARWOOD.

The Ocean Grove Orchestra.

TALI ESEN MORGAN, the director of music at Ocean Grove, is now making up his orchestra of sixty-five pieces for the summer season of 1904.

Excepting the solo performers, no salary is paid, but all expenses, including hotel, laundry, &c., are provided, and experienced players, ladies or gentlemen, who are not otherwise engaged can spend a most delightful vacation, with very little work and no cost, by writing to Mr. Morgan at 18 West Nineteenth street, New York. The duties of the orchestra are to attend one rehearsal a day and to play at the big concerts in the Auditorium once or twice a week during July and August. Young students should not apply, as only good readers and experienced players will be accepted. The works to be given next summer will include Haydn's "Creation," Handel's "Messiah," Mendelssohn's "Elijah," Cowen's "Rose Maiden," Butterfield's "Fall of Babylon," Gaul's "Holy City" and three or four other works. The orchestral numbers include most of the standard overtures.

Mr. Morgan has charge of the music also at Thousand Island Park, N. Y., and an orchestra of twenty-five will be sent there under the same conditions.

Harriette Cady's Recital.

MISS HARRIETTE CADY, the pianist, will give a recital at the Waldorf-Astoria Friday, January 15, at 3:30 p. m. She will be assisted by Daniel Kuntz, violinist, of the Boston Symphony Orchestra. The program will be as follows:

Suite, op. 44.....Schubert
Miss Cady and Mr. Kuntz.
Feuerzauber.....Wagner-Brassin
Waldwehen.....Wagner-Brassin
Isolden Liebestod.....Wagner-Liszt
Miss Harriette Cady.
Excerpts from Parsifal.....Wagner
Abendmahlsfeier.
Parsifal und die Blumenmädchen.
First time in America.
(Arranged by Arthur Rösel.)
Charfreitagzauber.
(Arranged by Wilhelm.)
Miss Cady and Mr. Kuntz.

Boston Symphony Programs.

AT CARNEGIE HALL, THURSDAY EVENING, JANUARY 14.
Overture, Improvisator.....D'Albert
Concerto for Piano, F minor.....Hensel
Symphonic Poem, Death of Tintagiles.....Loeffler
Symphony, No. 8.....Beethoven
Soloist—Busoni.

SATURDAY AFTERNOON, DECEMBER 16.
Overture, Les Barbares.....Saint-Saëns
Concerto for Violin.....Brahms
Ballet music, from Azara.....Paine
Symphony, No. 3 (Scotch).....Mendelssohn
Soloist—Maud MacCarthy.

A GREAT CONDUCTOR.



HENRY J. WOOD, the famous orchestral conductor, who occupies unquestionably the central position in musical life in England, is on a visit to this country, and last week gave New York a taste of his quality at the Philharmonic concerts in Carnegie Hall.

Mr. Wood was born in the English capital on March 3, 1870, so that he now is only thirty-four years old. His parents were both English, though his mother was of Welsh origin, and probably it is to this Celtic strain that he owes his musical talent, and particularly the vehemence and vivaciousness of his personality, which, as is well known, are not, as a rule, characteristics of the average type of Englishman. Mr. Wood studied for six terms at the Royal Academy of Music, where he gained four medals. Probably the most important factor in his education has been his lifelong friendship with Herman Smith. Mr. Wood always asserts that it is to Mr. Smith that he owes his first true conception of the beauty of tone. From 1885 to 1890 he served his apprenticeship to the trivial round, the common task of musical life, giving numerous organ recitals and accompanying at many concerts. However, Mr. Wood's musical temperament was too fervent to be dampened by this drudgery, necessary though it was, and soon he began to conduct for himself the famous concerts which now form the main factor of the musical life of London, viz., the Promenade, Symphony and Sunday concerts in the magnificent Queen's Hall, where, with broad catholicity, he provides crowded audiences with the best music of every style and school. As a composer Mr. Wood has practiced himself since a mere boy in light opera, cantata, oratorio and other works. He has, however, never shown the average weakness of a composer for his own creations, with the result that only a few of his chosen friends are aware of the existence at the present time of a quantity of excellent compositions which remain unpublished. Mr. Wood has been connected as a conductor with the Arthur Rousby Company in 1889, Sir Arthur Sullivan and D'Oyly Carte in 1891, the Savoy Theatre and Crystal Palace, the Carl Rosa Opera Company, Mr. Schulz-Curtius, Robert Newman, &c. More than any other musician Mr. Wood has been instrumental in making propaganda for the Russian music in England.

Mr. Wood is visiting this country for the first time, with his wife, a beautiful and accomplished Russian, the only daughter of the late Princesses Sofie Ourousoff. Mrs. Wood is known to the public as a singer of rare charm and distinction, who has largely contributed to the appreciation of Russian songs in England. As a helpmeet to her great husband in his great work, few women could show themselves as eminently capable, sympathetic and understanding.

The New York Liederkrantz Celebrates.

THE New York Liederkrantz celebrated its fifty-seventh anniversary at the clubhouse Saturday of last week. An orchestra assisted in the musical program, contributed by the Maennerchor, Ladies' Chorus and Mme. Marie Rappold, William Bartels, Anton C. Eggers and Emil Phillipson. Arthur Claassen conducted. The orchestra played the overture to Von Suppé's merry operetta, "Flotte Bursche." The Maennerchor sang "Waldmorgen," by Rheinberger, and "Ritter Hildebrandt," by Wagner. The Ladies' Chorus sang a group of songs by Brahms. Ernst Pasque's comic opera, "Die Nürnberger Puppe" ("The Nuremberg Doll"), followed the club and orchestral numbers.

Madame Blauvelt a Guest of Honor.

MADAME BLAUVELT will be the guest of honor tomorrow morning, January 14, at the annual breakfast of the Haarlem Philharmonic at the Waldorf-Astoria. Before the feast Madame Blauvelt will give a song recital in the Astor Gallery, with Isidore Luckstone at the piano.

THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Krelinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinckley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Reine, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scène and necessary properties. Mr. HABELMANN can be seen by appointment only.

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Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

"ELIJAH."

Mr. William Green, the tenor soloist, gave "If With All Your Hearts" in a manner which we have seldom heard equaled.—Bristol Echo, October 8, 1902.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

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Musical Clubs.

THE program arranged for the 119th regular recital of the Mendelssohn Club, Rockford, Ill., was in charge of the committee of which Miss Emily Parsons is chairman. Miss Morrill, Miss Whittlesey, Miss Jones, Miss Armstrong, Mr. Schorn, Mr. Titus, Miss Garlick, Mr. Blinn, Mrs. West, Mrs. Engstrom, Miss Williams, Mrs. Stone, Mrs. Brouse, Mrs. Hutchins, Dr. Bourland, Mrs. Scott, Mrs. Emmott and Miss Parsons took part.

The Reading Musicales met at the home of Miss Augusta Craig, Reading, Pa., December 31.

The Ladies' Choral Club, of New Rochelle, N. Y., has just entered upon the fourth year of its existence. Chas. A. Filler director.

The recent recital at the Woman's Club, Atlanta, Ga., under the direction of Miss Theodora Morgan and Miss Addie Hook, served to introduce a number of violinists, young men and women.

The College Musical Association, Beloit, Wis., recently gave "Hiawatha's Wedding Feast." The Treble Clef, Miss Morrill, organist; Harry Eduard Miller, violinist, and Miss Garlick, soprano, participated.

The Musical Club gave a concert at Music Hall, New Albany, Ind., recently. William, Earl and Kirk Hedden and Charles Letzles, of Louisville, were on the program, with Mrs. Robert McCord as soloist.

At the regular meeting of the Morning Musical Club, Fort Wayne, Ind., the program was in charge of Miss McClure, Miss Paul, Miss Stella Hunter, Miss Sperry, Miss Drew, of Wabash; Mrs. Bowerfind, Miss Charlie Olds, Miss Paul and Miss Ethel Saylor.

The Vendredi Musicales held a meeting recently at Nashville, Tenn., with Miss Jennie Wheeler. Piano numbers were given by Misses Ethel Carr and Lillian Bang and Mrs. Adam G. Nichol. Mrs. Kendrick Hardcastle played on the violin, and the vocalists on the program were Misses Eva Roberts and Jennie Wheeler.

The Euterpean Musical and Literary Society, Middletown, N. Y., met at the home of Mr. and Mrs. Burhans recently, and officers were elected as follows: President, J. E. Wood; vice president, J. C. Tolles; secretary, Mrs. J. H. Cox; treasurer, Mrs. Burhans; pianist, Mrs. Tolles; librarian, Mrs. Nettie Morgan; director, C. B. Wilkes.

At the Tulip Street Church, Nashville, Tenn., the Orpheus Choral Society of forty voices, Justin Thatcher conductor, gave Handel's "Messiah" on December 29, 1903. The soloists were Mrs. G. P. Thruston, soprano; Miss Bettie Martin, contralto; Justin Thatcher, tenor; Douglas Powell, bass. Mrs. W. D. Haggard, pianist; Paul E. Thomson, organist.

A public concert of the solo department of the Eurydice Club, Toledo, Ohio, was given December 28. Mrs. F. Persons read a paper on "The Life of Handel," and Mrs. S. M. Jones gave a synopsis of "The Messiah," illustrated by Mrs. Corinne Ryder Kelsey, soprano; Mrs. Frank Southard, contralto; Bertram Schwan, tenor, and William Howell, bass. The first public recital of the choral department will be January 20.

One of the best musical societies in the State is the Saturday Musicales in Owensboro, Ky. They hold regular meetings. Local artists are engaged in the main, but several recitals are given during the season by well known artists from various parts of the country. For a long time the club was under the direction of Mrs. W. A. Underhill. Her recent removal made it necessary to select another. The honor and responsibility fell to Mrs. W. A. Adams, who is leaving nothing undone to continue the work of the club along progressive lines.

The season's work of the Fortnightly was the talk given before the club members recently at Jamestown, N. Y., by Fräulein Margarethe Mueller, professor of Ger-

man at Wellesley College, on the subject of "The Musical and Dramatic Spirit of Germany." The clubrooms were beautifully and appropriately decorated for the holiday season. The president, Mrs. Albert Gilbert, assisted by Mrs. F. W. Hyde, and the ladies of the executive committee received the guests.

At the Woman's Educational Club, Toledo, Ohio, recently Mrs. May Barlow Sterns sang "Waltz Song" (Gounod), accompanied by Miss Alexandria Baer.

Mr. and Mrs. James B. O'Hay were given a musicale on Friday at their home on South Third street, Easton, Pa., by the Boston School of Music in Easton. The members of the school who took part were Prof. G. A. Desrasier, leader; Roy Snyder and Harry Bedall, C. G. Reynolds and Clinton Andrews, Miss Helen Frace, Miss Elsie Meyers and Miss Anna Kitchen, and Miss Lizzie Balentine, accompanist on the piano. The program also included vocal selections by James Reagan, of Phillipsburg.

At Marion, Ind., a new society has been organized which is styled the Marion Oratorio Society, and consists of about fifty voices. The conductor, Carlile Tucker, originally from Lincoln, Neb., was pupil of Mrs. O. L. Fox, of the Chicago Musical College. He is at present director of the vocal department of the Marion Music College. Mr. Tucker, Mrs. Geneva Johnstone-Bishop and Holmes Cowper were the soloists at a recent concert. An orchestra of sixteen pieces from Indianapolis played the accompaniments. The scheme is to give "The Messiah" Christmas night and another concert in February, then the chorus will be doubled and rehearsed for a grand festival in May.

The McGervey Association Chorus, of Xenia, Ohio, opened its third season by giving "The Messiah" at the First M. E. Church, of Xenia, on Monday evening, December 28. The soloists were Julian Walker, of New York; Miss Dell Martin Kendall, soprano, of Cincinnati; Mrs. Martha Downs McGervey, contralto, of Xenia; Barrett L. Kumler, of Dayton, tenor. Mr. Kumler is a prominent singer of Dayton, both in church and concert work; Mrs. Minor Monroe, of Xenia, and Ed. Munger, of New York, were the accompanists. Frederick Mayer, organist of the First Baptist Church, of Xenia, was at the organ. Arthur Leroy Tebbs, of Dayton, was director.

"The Philomel" Piano Club, of Warren, Pa., have entered upon their musical year with great enthusiasm. They have an active membership limit of twenty, with fifteen active members; an honorary membership limit of twenty, which limit is reached; an associate membership of two. The officers are: President, Mrs. Wilton M. Lindsey, who is the musical director of Pennsylvania N. F. M. C.; first vice president, Mrs. McCalmont; second vice president, Mrs. Geo. Yates; recording secretary, Miss Clara Leonhart; corresponding secretary, Mrs. Dr. Robertson; treasurer, Mrs. Dr. Russell; music committee, Mrs. Robertson, Miss Rockwell, Mrs. Messner. The study for the year is American, German, Hungarian, Russian, Scandinavian and Polish composers. A recital is given each month with a social flavor which is very enjoyable.

The Choral Society of White Plains, N. Y., recently gave a concert. The associate members of the organization are William J. Ackery, C. H. Allen, J. C. Anderson, Mrs. William S. Armstrong, U. M. Austin, F. S. Barnum, Henry R. Barrett, Henry Behning, Jr.; Mrs. C. H. Bellmer, Mrs. Flora C. Bennett, Mrs. Harry C. Birch, Dr. J. F. Black, Mrs. E. T. Boag, Miles Bronson, John J. Brown, Wilson Brown, Jr.; Mrs. James F. Buck, Mrs. Sarah E. Buckhout, Mrs. George G. Burbank, Mrs. George C. Cameron, Mrs. James G. Cannon, Mrs. G. Truman Capron, Harry Chalmers, Mrs. Charles H. Chambers, Miss Georgia H. Clarke, Mrs. John Craig Clark, Tracy Cowen, David Cromwell, Dr. Newton F. Curtis, Charles Deutermann, E. N. Doll, Mrs. H. T. Dykman, Mrs. E. L. Erbeck, Mrs. John M. Farley, Mrs. Robert E. Farley, Mrs. Louis D. Ferriass, Mrs. W. W. Ford, Isaac V. Fowler, Mrs. Sarah Fowler, William Fowler, E. E. Garnsey, Mrs. H. P. Griffin, Mrs. William R. Green, Mrs. Thomas J. Hamlett, Charles Hammond, George Harris, Joseph P. Hauck, Mrs.

Anna R. Henderson, George F. Hoag, Mrs. John Hoag, Jr.; Mrs. E. R. Hopkins, Mrs. Charles D. Horton, Mrs. John J. Howitt, Thomas H. Howitt, J. E. Hunt, Harvey Husted, Dr. William H. Hyatt, Dr. F. N. Irwin, Dr. H. T. Kelly, Alexander Leggett, W. A. Leggo, Mrs. George F. Leith, E. C. Lequin, Mrs. J. T. Lockwood, Mrs. M. A. Lyon, Stephen Lyon, Rev. A. R. Macoubrey, Fred M. McDonald, Joseph H. Mead, Dr. William J. Meyer, Mrs. Samuel C. Miller, Mrs. Alexander Milne, Alexander Milne, William Muldoon, F. Herbert Nowill, Mrs. F. W. Ober, Mrs. Philip B. Parker, James W. Pierce, Dr. G. G. Platt, Hon. William Popham Platt, Hon. Whitelaw Reid, Mrs. Whitelaw Reid, John Roemer, Miss Gertrude P. Schmid, Dr. H. Ernest Schmid, Dr. A. L. Scott, H. D. Selleck, James J. Shaw, Mrs. H. A. Shepperd, Frank E. Smith, John A. Snedeker, Mrs. D. Austin Sniffen, William H. Sniffin, Mrs. A. L. Squire, Mrs. Henry P. Stewart, Mrs. E. G. Sutherland, Mrs. William B. Sutherland, Paul G. Thebaud, F. M. Thompson, Mrs. W. B. Tibbits, Irving N. Tompkins, Mrs. C. C. Van Benschoten, Rev. F. B. Van Kleeck, D. D.; Mrs. E. J. T. Vining, E. E. Waite, S. L. H. Ward, Mrs. S. H. Warner, Mrs. Carolyn Warren, Mrs. W. W. Wells, Howard Willets, Smith Williamson, Leroy Wood, Mrs. Cornelius P. Young.

The officers and directors of the Philharmonic Society of Tarrytown, N. Y., this year are: F. R. Pierson, president; Rev. G. Herbert Dennison, B. A., vice president; Edward A. Coles, treasurer; James E. Yates, secretary; Albert E. Bliss, librarian; Edwin L. Bennett, Sylvester S. Bliss, A. Polhemus Cobb, Richard B. Coutant, M. D., Charles F. Hawes, John D. Hazen, James J. Kelly, Edward W. Neubrand, Joseph E. See, C. Seymour Van Orden; Alfred Hallam, musical conductor; Frederick G. Shattuck, accompanist. Ladies Auxiliary—Mrs. E. W. Husted, Broadway. Tarrytown. Honorary Members—Mrs. C. D. Batt, Tarrytown; Mrs. Henry V. D. Black, Irvington; Miss May F. Bennett, Irvington; Mrs. Howard Carroll, Tarrytown; Mrs. R. V. Lewis, Irvington; Miss C. E. Mason, Tarrytown; Mrs. A. E. Minnerly, Tarrytown; Mrs. P. M. Pierson, Ossining; Miss Jessie Rogers, Scarborough; Mrs. J. C. Todd, Tarrytown; Mrs. C. C. Worthington, Irvington. Active Members—Mrs. A. Beckman Bergen, Mrs. Andrew Berkey, Mrs. D. S. Brome, Miss E. Isabelle Elliott, Mrs. George H. Ely, Miss Mary Schuyler Hamilton, Miss Fannie B. Harris, Mrs. C. F. Odell, Miss Julia Lawrence Ramsay, Mrs. Isaac Requa, Miss Emma L. Silver. The chorus of the society consists of Miss G. Beswick, Miss S. Madeline Briggs, Mrs. D. S. Brome, Miss J. B'anche Brooks, Miss Carrie E. Brown, Miss Edna M. Buckhout, Mrs. Edward A. Coles, Miss Mabel Cunley, Mrs. R. Dashwood, Mrs. Lillie De Lanoy, Miss Edith E. Elder, Miss Sophie M. Elder, Mrs. George H. Ely, Mrs. John H. Fisher, Mrs. W. H. Fitzgerald, Miss Clara W. Foote, Miss Louise Foote, Miss Em Frances Giltrap, Miss Fannie B. Harris, Miss Beatrice Heins, Miss Ethel C. Henshaw, Miss Mabel Hobbs, Mrs. Julia A. Kiely, Miss Mary E. Kirkpatrick, Miss Bertha E. Lavender, Miss May Lawrence, Mrs. Alonzo Leonard, Miss Ethel V. Leonard, Miss Helen V. Lewis, Miss Mary F. Logan, Mrs. Emily L. Lowe, Miss Janet Muriel MacBean, Miss Alice B. Mackay, Miss Sara Martin, Mrs. Emma McCutchen, Mrs. E. W. Neubrand, Mrs. Stanton W. Ottman, Miss Anna I. Pope, Miss Eva R. Randall, Mrs. Isaac Requa, Miss E. K. Rennie, Miss Carrie Richter, Miss Clara R. Sackett, Miss Florence E. Sackett, Miss Emma L. Silver, Miss Esther F. Stephens, Miss Grace E. Wicks, Miss Ida Ziesenis, Miss Edith Allen, Mrs. T. A. Armstrong, Mrs. A. Beekman Bergen, Mrs. Andrew Berkey, Miss Helen S. Briggs, Miss Grace Brown, Miss Hattie L. Carpenter, Mrs. C. A. Clapp, Miss Edith D. Clapp, Miss E. L. Clark, Miss Jean Day, Miss Gertrude Godfrey, Miss Lillian Henshaw, Miss Adelaide Hyatt Hover, Mrs. E. W. Husted, Miss F. A. Jones, Miss Edna C. Lowe, Miss Ella H. Lowe, Miss Florence MacBean, Miss Josie Moss, Mrs. C. F. Odell, Miss Pauline Partelow, Miss Mildred Purdy, Miss Bessie F. Rhodes, Miss Clara L. Rhodes, Mrs. H. E. Rhodes, Miss Estelle Storms, Mrs. E. W. Terhune, Mrs. James E. Yates, Miss M. Yerks.



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ST. LOUIS.

St. Louis, Mo., January 8, 1904.

MATTERS musical in St. Louis became very active with the opening of Exposition year, and bid fair to give the Mound City its most progressive season of music. During and after the Christmas holidays much outside talent made its appearance in St. Louis music halls. The immortal Patti again proved herself the greatest musical property from a box office standpoint that this or any other community has ever seen. Her concert was ably directed by her local manager, I. Edward Suckling, who looked with gratified gaze on a house which counted over \$12,000 and cheered the perennially "youthful diva" to the echo when she sang the familiar Mozart and Gounod numbers with the time worn but nevertheless delightful encores of her youthful days. Her support was uniformly good, and the immense house maintained its interest to the end, and filed out with wonder and admiration for the most remarkable figure of modern musical history.

Alexander Henneman, one of St. Louis' most progressive musicians, who built the first structure devoted entirely to music and who is ambitious for the education of the music loving public, has, with the co-operation of Ottmar A. Moll, pianist, and Frank Gecks, violinist, inaugurated the second season of Sunday concerts at Henneman Hall. The first concert on January 3 enlisted the services, in addition to the gentlemen named above, of the Knickerbocker Quartet. It is a well balanced and truly tuneful organization. The program as presented below was uniformly well rendered, Mr. Moll's piano work being especially noteworthy. Mr. Gecks gave a spirited rendition of the Mendelssohn Concerto for violin. The next concert on January 10 will have as assisting artists Miss Elizabeth Parks, soprano, of the Holy Communion Church, and H. Bertram Maginn, pianist. Miss Parks has a voice of sufficient range and fine quality which she uses with much intelligence. These concerts are planned for the purpose of promoting an interest in high grade music among the concertgoers, and have demonstrated the wisdom of Mr. Henneman's belief that the public want better music.

The program rendered was as follows:
 Piano duet, Sonate, B flat major, Allegro moderato, Polonaise, Diabelli
 Messrs. Moll and Henneman.
 Violin solo, Concerto, Allegro appassionata (first movement) Mendelssohn
 Frank Gecks.
 Vocal quartet, On the Sea Buck
 Knickerbocker Quartet.
 Piano solos—
 Valse L. E. Becker
 Am. Bach Sauer
 Ottmar A. Moll.
 Violin solo, Concerto Mendelssohn
 Andante (second movement)—Finale (last movement).
 Frank Gecks.
 Vocal quartet—
 The Lost Chord Sullivan
 Doan' You Cry Noel Smith
 Alice, Where Art Thou? Ascher
 Knickerbocker Quartet.
 Duo for two pianos, Souvenir de Weber Lysberg
 Messrs. Moll and Henneman.

The Rubinstein, one of the best of St. Louis' musical clubs, organized for purely social and artistic purposes, has given two concerts this season in both of which have been presented some very good talent. The first included Joseph Kern, violoncello; W. V. Masson, baritone; Miss Laura Frank, soprano; Charles A. Kaub, violinist; Miss Blanch Moriarity, mezzo soprano; Ottmar A. Moll, pianist; Mrs. Ida Swift Jones, contralto, and Miss Ida Zahn, pianist.

Mr. Kaub gave the Severn Suite Italienne for violin with considerable intelligence and discrimination, in which he was ably assisted by Mr. Moll, who showed in this and his piano number later on the program that he is master of his instrument and uses the rare quality of understanding in his interpretations.

Mrs. Jones' songs were pleasing and well rendered. The second concert, which was given Thursday, January

7, was particularly interesting owing to the first appearance of the chorus of the club and the singing of the group of Schumann songs by Robert Patterson Strine.

The World's Fair Glee Club recently gave a concert, under the direction of Paul Mori, at Henneman Hall, in which was presented a varied array of good talent.

Monthly recitals given by the pupils and teachers of the Beethoven Conservatory on Saturday afternoons are still returned as an attractive feature.

The brothers Epstein, directors of this conservatory, are surrounded by a large and able faculty.

Yale supporters thronged to the Odeon to attend the holiday season concert of the Yale Glee, Banjo and Mandolin Clubs, and were well repaid by the really excellent work done by this combination of masculine college bred talent. A lengthy program, supplemented by freely granted encores, lengthened the performance somewhat, but afforded protracted delight for the debutantes, matrons and their escorts, who filled both the boxes and lower floor of the house.

John Towers, of London and New York, has taken a studio in St. Louis, and will instruct in vocal music.

The Union Musical Club held a "reciprocity day" concert on January 9 at the Odeon. Mrs. Nellie Allen Hesenbruch, Miss Mary Pearson and Miss Eleanor Starck, pianists, represented the Union Musical Club; Mrs. Elmer Frohman, soprano, the Ten o'Clock Musicale; Mrs. Herbert S. Morriss, soprano, the Morning Etude, and Robert Patterson Strine, Rubinstein Club. The attendance was the largest of the current season. It was a thoroughly artistic affair.

The Mendelssohn Club held its annual election recently, which resulted in a very amicable selection, and the club decided to continue the private concerts which have been the most attractive features in its order of proceedings, and it was also agreed to continue the free concerts for the benefit of the charitable institutions.

Mrs. J. T. McCasland entertained friends at her home with a musicale which engaged the talents of the hostess, Alfred G. Robyn, and Miss Eugenia Getner, contralto, of the Church of the Holy Communion.

On Friday last the Ten o'Clock Musicale held its meeting at the home of Mrs. W. H. Watson. An enjoyable program was given illustrative of the romantic period in piano and song. Misses Lang, Goodbar and Kempin rendered splendid piano numbers. Mrs. Quarles, Miss Whitman and Miss Lilian Sutter gave vocal selections. An interesting feature was Goetze's "Still as the Night," sung by Mrs. Watson and Mrs. E. E. Frohman.

Manuscript Society, January 18.

AT Aeolian Hall next Monday evening, January 18, the second private concert of the Manuscript Society takes place. It will be an evening of songs by American composers, those represented being C. E. Le Massena (Glen Ridge, N. J.), Edwin Litchfield Turnbull (Baltimore, Md.), Laura Sedgwick Collins, S. Reid Spencer, Platon Brounoff, Carl Venth and Frank L. Sealy. The singers will be Mrs. Rollie Borden Low, Harriet Barkley, Mrs. Frank L. Sealy, soprano; Margaret G. Keyes, alto; Miss Martha Wall (violin obligato); Francis Walker, Frank Eaton and Percy Hemus, baritones.

Obituary.

Antoinette Sterling.

MME. ANTOINETTE STERLING, the distinguished American contralto, died in London, England, Sunday, January 10. She was the widow of John Mackinlay, who died eleven years ago. Madame Sterling was born in Sterlingville, Jefferson County, N. Y., the youngest daughter of James Sterling, descended from the Bradfords of Massachusetts. Madame Sterling studied with several of the most famous singing teachers of this generation. First with masters in New York and then with Manuel Garcia, Pauline Viardot-Garcia and Marchesi in Europe. All of her teachers were proud of her and raved over her voice. It was a rarely beautiful organ, but fine as it was Madame Sterling never could be persuaded to go on the operatic stage—the goal of nearly every woman that ever had a voice. Madame Sterling made her London debut at one of the Covent Garden concerts in 1873. Two years later she was married to Mr. Mackinlay. After that she devoted her life to concerts and oratorio. As a ballad singer she was especially admired in England. When Madame Sterling returned to America after her first triumphs abroad she was heard in the best concerts.

In private life Madame Sterling was recognized as a woman of noble character and ideals. She was a vice president of the Women's Christian Temperance Union and interested in other forms of philanthropy. She was in her fifty-fourth year.

Conservatory Catalogue.

THE Chicago Conservatory and Hinshaw School of Opera and Drama sends a very handsome catalogue, designed, printed and bound in artistic style, and filled with interesting matter relating to the teachers of the institution and its courses of study. The list of instructors speaks well for the pedagogical standard of the Chicago Conservatory. Among the names are Mrs. Sarah McCulloch-Ferguson, Felix Heink, Walter Keller, Greta Antis, Carl Everett Woodruff, Lillian Sargent, Jessie Baird, Myrta Coe Rundle, Mary S. Silver, Susie Benwell Ford, M. Ellen Iglehart, May Armstrong, Mrs. H. Harshman, Hugh Stuart Campbell, Evelyn Beachy, W. W. Hinshaw, Herman L. Walker, Orlata Zimmerman, Mary Linck, Frank Croxton, Harlan J. Cozine, Frank Minot Coffin, E. C. Kilbourne, Clement B. Shaw, R. Madeleine Harding, Phillip A. Laffey, Charles Quinn, Max I. Fischel, Pasquale Capone, Fritz N. Hutmman, W. H. Kinross, M. V. Hinshaw, Frederic Karr, Harry W. Spingold, Signor G. Mantellini, Cecilia Kriete, Mary Manning, Mabel Lewis, Capt. Ivan de Malchin, Elenor Denig, Margaret McInerney, Mme. C. De La Mothe, Mme. L. S. Cook, William C. Perrin, Anton Pederson, Arthur Davis, Jens Juergensen, F. Fernchild, Ernest Woollett, John Quinn, N. P. Peterson, Albert Schroeder, Mariam Hillibrant and Henry F. Meyers.

Karl Grienerauer Travels.

CELLIST GRIENAUER leaves this week for the South, playing January 18 in Savannah, Ga., for the Music Club. January 19 he plays in Charleston, S. C., three concerts in as many successive days. He is a great favorite there, last year receiving very flattering press notices. From Charleston he goes to Syracuse, N. Y., playing there January 25 at the Liederkranz Society.

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Chicago.

CHICAGO, Ill., January 11, 1904.

MUSICAL and dramatic entertainments in Chicago have practically ceased. Since Mayor Harrison issued his drastic order closing all theatres and most of the important halls used for concert purposes the city has been without entertainments of any kind. The result has been disastrous, not only to the interests directly affected but to the business of many of the restaurants and to the livery business, and through these has largely affected the entire city. There is a widespread conviction that Mayor Harrison acted with unnecessary severity. The Auditorium should have been opened for the Thomas concerts. It is fireproof in construction. It is abundantly supplied with exits. It has a steel fireproof curtain. It only lacks the automatic sprinkler system. The manager of the Chicago Orchestra went to the city authorities and asked their permission to continue the concerts, stating that he would lower the steel fireproof curtain and place the orchestra in front of it. The request was denied. The orchestra, hoping against hope, rehearsed to the last moment. The mayor in the meantime had appointed a committee from the city council to take up the matter of theatre legislation, and placed all responsibility upon them. They finally agreed to allow the concerts to continue, but with such restrictions that it was impossible for Manager Adams to comply with them in time for the Friday and Saturday concerts last week. The concerts will be resumed next week, so the daily papers announce. But the Orchestra Association has lost the receipts of three performances, through the unnecessary, not to say hysterical, action of the mayor.

The Chicago Orchestra Association is not the only sufferer among the musicians, nor by any means the one who makes the loudest complaint. Manager F. Wight Neumann has been obliged to cancel the two recitals of Harold Bauer, announced for Thursday and Sunday, January 7 and 10, and expressed himself as entirely uncertain as to his other dates. The Spiering Quartet concert, announced for January 12, is indefinitely postponed. George Hamlin will discontinue his popular Sunday concerts until the Grand Opera House is reopened. He could not say when that might be. Music Hall and the Studebaker Theatre will soon be open. They are entirely fireproof in point of construction, and are now being brought up to the requirements of the law in the matter of exits, fireproof scenery and automatic sprinklers. It is planned to make two sides of the Studebaker Theatre to consist entirely of exits, which can be opened wide in case of fire or panic. Music Hall, on both the lower floors and galleries, is to have exits which can open the entire east end of the hall. In both Studebaker and Music Hall all aisles will lead directly to the exits. All scenery will be made fireproof, and a fireproof curtain will be put in Music Hall. Studebaker is already supplied with one.

Kimball Hall has not been interfered with. Its seating capacity is not great—only 547 for both recital and re-

hearsal halls, and the two halls are never in use at the same time. Thus the American Conservatory was able to give its recital on Saturday, and doubtless the many recitals and concerts booked for that hall will take place as announced.

Steinway Hall is also open temporarily and Dr. Rubinkam will give his lecture there on Sunday, the 17th, in which he will be assisted by William Middelschulte.

Assembly Hall, in the Fine Arts Building, is also open, and one recital has been given there.

Some of the artists, however, take a hopeful view and announce their recitals and concerts as usual. Emil Hoffman, the baritone, announces a song recital for the 26th in Music Hall. Jan van Oordt will give his February violin recital. But for the most part people are waiting to see what the council committee mean to require in matter of theatres. These gentlemen are proceeding with all possible expedition, and in a few days more the theatre managers will be able to announce when their buildings will be open. In the meantime Chicagoans can spend their evenings at home, and the critic has an unexpected and much valued rest.

GLENN DILLARD GUNN.

CHICAGO NOTES.

American Conservatory Concert.

The first of the Saturday afternoon concerts of the American Conservatory for the year 1904 took place January 9 at Kimball Hall. Miss Effie Murdock, the efficient organist of the Sixth Presbyterian Church and member of the faculty, played a number of well chosen selections with precision and taste. J. K. Chapman, who is a pupil of Karleton Hackett and assistant teacher at the conservatory, sang a group of songs from "Eliland," by Von Fielitz, artistically, as well as the aria, "O God Have Mercy," from "St. Paul." Mr. Chapman has a fine baritone voice under good control. A feature of the recital was the violin playing of young Miss Lulu Sinclair, who played Mackenzie's "Benediction," and the Bourrée in G minor, by Adolf Weidig, delightfully. The next recital will be Saturday, January 24.

William H. Sherwood.

Every season Mr. Sherwood's concert engagements include a number of the leading music schools of the country. He has recently appeared at the following: University of West Virginia, Morgantown, W. Va.; Conservatory of Music, Toronto, Canada; Drake University, Des Moines, Ia.; Conservatory of Music, Quincy, Ill.; St. Mary's School, Knoxville, Ill.

The afternoon lecture recitals for the pupils of the schools preceding the public evening concerts are an important feature of Mr. Sherwood's work. The following press notices make special mention of this feature of his work and emphasize its educational value:

At the Sherwood recital last night an unusually large and discriminative audience gave close attention and enthusiastic expression of appreciation to the long, varied and classic program. Mr. Sher-

wood is declared by many competent judges to be the greatest living pianist in America, and in this the audience concurred. He is certainly a master of his art.

The lecture recital given by Mr. Sherwood in Woodburn Hall before the School of Music and invited guests gave those who were so fortunate as to receive invitations a delightful taste of the good things in store for them at the grand concert at night. Mr. Sherwood talked as a teacher to students of the piano rather than as a lecturer to a popular audience. He dealt with certain phases of the development of technic and touch by methods thoroughly modern and largely American. The lecturer illustrated his points by playing short passages from a wide range of selections, showing the bearing of these apparently dry matters of technic upon the problem of adequate interpretation. There is no doubt but that Mr. Sherwood is the leading authority in America today on technic, and his visit and lecture will doubtless be of great benefit to the more progressive students of the school, giving them such a tremendous object lesson upon the importance of a thorough mastery of technic. He has certainly convinced the music lovers of Morgantown of his wonderful power both as a teacher and as an artist.—Evening Post, Morgantown, W. Va.

There were several attractive novelties presented by W. H. Sherwood, the eminent Chicago pianist, at his recital last evening at the Conservatory, but none of them could compare with the Sonata in B flat minor of Chopin. This was by all odds the event of the evening. Mr. Sherwood in his interpretation showed a poetic breadth of temperament and a freedom from conventionality that have always distinguished his playing, and, moreover, he was thoroughly at home in the mechanical intricacies of the work. During the past season the Funeral March has been played by Hambourg and Joseffy, but Mr. Sherwood's reading so differed from the others that it is specially noteworthy. He took the presto in a very moderate tempo, but by this means instilled a weird, mournful effect that could not be even approached by the other artists mentioned. In the second part of the Funeral March, the heavenly melody, as it has been called, Mr. Sherwood produced a velvety pianissimo, the legato touch in "Excelsis."

In the vigorous Brahms Rhapsodie and the crashing Raff March in D the player showed a power and virility that was especially striking.—The Mail and Empire, Toronto, Canada.

Mr. Sherwood gave a varied and attractive program, which included numbers by Brahms, Bach, Raff, Chopin, Schubert-Liszt, Schumann, Grieg and Liszt. Mr. Sherwood, since the day he first appeared in recital in this city, has developed in the faculty of making a direct appeal to his audience, and has lost much of that dreamy unconsciousness of his surroundings which was then noted in his playing. Many of his numbers last night he interpreted in a spirit that was both dramatic and romantic. This was noted especially in the Chopin Sonata in B flat minor, his reading of

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which was quite distinct from those of Hambourg and Joseffy, and in which he evidently sought to follow the idea of the poem with which the Sonata has been associated in its inspiration. The opening movement was finely rendered in its contrasting moods, and the scherzo was more than ordinarily rhythmically clear. The Funeral March was expressively interpreted, the gradations of dynamic nuances being realistically suggestive when considered in the light of a poem. The finale presto Mr. Sherwood converted into a vague murmuring, with none of the whirlwind impetuosity which distinguished it as treated by Hambourg and Joseffy. More delicate and fanciful was his playing of Raff's "Fairy Tale," op. 162, remarkable also for velocity and liquid clearness of technic.—Globe, Toronto, Canada.

Those in attendance at the Sherwood recital in Luther Memorial Church were given a veritable musical treat. The program was a comprehensive one, comprising selections from the works of the great masters, and the character of the selections was diversified enough to demonstrate the fact that Mr. Sherwood is gifted with great versatility. Two of the numbers which appeared to appeal particularly to the audience were Schumann's "Traumerei," with its soft, sweet, expressiveness and the bold, dashing Military March of Schubert-Tausig. The two selections, so widely different in character, were rendered with that exquisite art which shows the touch of genius strengthened by long years of patient study.

A LECTURE RECITAL.

Yesterday afternoon Mr. Sherwood gave a lecture recital at the Quincy Conservatory of Music which was largely attended. His lecture was divided into two parts, the first being devoted to a discussion of modern phases in development of technic and touch, as adapted to interpretation of piano music. The second part dealt with the principles of expression dependent on natural laws of melody, harmony and rhythm.—Daily Whig, Quincy, Ill.

Chicago Madrigal Club.

The Chicago Madrigal Club will tour again next season under the management of the Ridpath Lyceum Bureau. The club has been one of the bureau's most successful organizations this year, and a short sketch of its history will be of interest.

The Chicago Madrigal Club was organized the latter part of the season of 1899 and 1900, giving one concert that season. Since that time the club has given a series of concerts each year. It is now completing its third fall season. It is fully organized. Its business affairs are under the control of a board of management, and its concerts are given to its associate members.

An important feature of the club's work is that of offering an annual prize competition. The club selects the poem to be set in madrigal form and a cash prize is given to the winner. The competition is open to any musician in the United States. The idea is to stimulate American composers along this line of writing.

Clarence Dickinson as Conductor.

The following notices give an idea of Clarence Dickinson's success as a chorus director:

The rendition of Handel's "Messiah" at the People's Church last evening was among the greatest treats ever enjoyed by the Aurora public. Under the able leadership of Clarence Dickinson the chorus did most excellent work, and the result of his careful training was apparent throughout all the numbers. The parts were well balanced, the tempos well chosen and the attacks clean cut and

sure. The conductor must be complimented on the spirited work of the chorus, and that it was appreciated was proved again and again by rounds of hearty applause.—Daily Beacon, Aurora, Ill., January 6, 1904.

Conductor Dickinson had the chorus entirely and absolutely under control throughout the long oratorio. There was not a dissenting voice perceptible to the listeners. The attacks were not only full and strong, but in perfect unison.—Daily News, Aurora, Ill., January 6.

KANSAS CITY.

KANSAS CITY, Mo., January 6, 1904.

MORE than 4,000 greeted Madame Patti at her concert at Convention Hall the night of December 26. Many out of town people were present who came just to hear Patti. The magic of her name assured her a warm welcome. While many were disappointed in their expectations, it is a wonder to many others how well Patti has kept that great voice. She has been the world's greatest singer, and there are thousands of so called prima donnas who would give all they possess to have what Patti has left of her once great gift. All who heard her felt amply repaid for the effort it cost them to attend.

Among the other members of the company is a 'cellist who is superb, Anton Hegner. His numbers were greatly appreciated.

Rosa Zamels proved an acceptable violinist, and Claude Cunningham a delightful baritone.

Carl Busch's cantata, "King Olaf," which was sung by the Chicago Apollo Club and soloists, assisted by the Thomas Orchestra, in the Chicago Auditorium, November 30, is to have a hearing in Convention Hall next May. A chorus of 300 voices has been organized for the purpose. The soloists probably will be those who created the parts in Chicago.

Kansas City undoubtedly will be glad of an opportunity to hear this last big work of Mr. Busch's, which Chicago critics praised highly.

Carl Busch's Philharmonic Orchestra has been engaged for "The Messiah" concert to be given in Topeka, Monday, December 28, by the Choral Society of Topeka.

Lawrence W. Robbins has been elected organist for the Oratorio Society, and will preside at the organ during the performance of "The Messiah" in the First Congregational Church Christmas night.

Miss Ida Simmons, the Kansas City pianist, who has been making a tour under the direction of Loudon G.

Charlton, is spending a holiday vacation with her parents, Mr. and Mrs. Milton F. Simmons. So far this season Miss Simmons has appeared principally in New York, Pennsylvania and Ohio, although she has been heard in Chicago and several other large cities outside of the States named. The company of which she is a member includes Maude Rice Davies, soprano, and Mme. Van den Hende, 'cellist.

Mr. and Mrs. Edward Kreiser and Miss Olive Whiteley gave the following program December 12 at the synagogue: Organ, Military March, Pomp and Circumstance.....Elgar
Aria, More Regal in His Low Estate (Queen of Sheba).....Gounod
Romanza à la Zingara (from Second Concerto).....Wieniawski
Song, O Dry Those Tears.....Del Riego
Violin obligato, Miss Whiteley.....Schumann
Nocturne.....Schumann
En Route (Concert Etude).....Godard
Because.....D'Hardeloq
The Lark.....Parker
Canzonetta.....D'Ambrosio
Adoration.....Borowski
Zigeunerweisen.....Sarasate
Song, Maytime (valse).....Meyer-Helmond

The Oratorio Society sang Handel's "Messiah" at the First Congregational Church on the evening of December 24 under the leadership of Glen H. Woods, the new conductor. The soloists will be Mrs. George W. Parkhurst, of Topeka, a soprano whom Kansas City has heard with pleasure; Mrs. J. Otis Huff, Kansas City's contralto; Walter H. Wheatley, a tenor from New York city, and J. Marshall Williams, a basso who studied with William Shakespeare, of London. Lawrence W. Robbins will be the organist and D. Elmer Harley the pianist. Wylie's String Quartet will lend assistance.

The Oratorio Society is one of the most worthy of Kansas City's musical institutions. It has done much toward furthering the cause of music in Kansas City, and there should be general interest in the performance tonight. Handel's work is particularly appropriate at this time. Admission to the concert will be 50 cents.

On January 3 the Bohemian String Quartet gave its third subscription concert in Leipsic. On December 20 Hans Winterstein gave a popular Wagner concert.

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"THE FIRST CHRISTMAS."

Cantata by C. Whitney Coombs.

CHIS dignified and pleasing work was done at the Church of the Holy Communion, the Rev. Henry Mottet, D. D., rector, Tuesday evening last, a chorus of sixty voices (made up of Mr. Coombs' Wednesday evening class, the regular choir and a few others) and these soloists: Mrs. Lilla Wigmore Squire, soprano; Margaret Keyes, alto; Dr. Franklin D. Lawson, tenor, and Perry Averill, baritone, with Mr. Gale at the organ. Mr. Coombs conducted.

In "The First Christmas" we have a work at once spontaneous, reverential, effective. The solos fit the voices, the choruses are within bounds; there is no experimenting—the composer knows just the effect he wants, and gets it with simple means. The work is one hour and a quarter in length, and the great variety contained in this period keeps the attention throughout. The composer is thoroughly at home in contrapuntal writing, his idea being the Italian, to make of each voice a singing melody.

It starts with a "Leit-thema" or "idée fixe" of beautiful lyric suggestion, and this simple four note theme constantly recurs, as in the opening tenor solo, "As the Earth Brings Forth Her Bud." There follows a fugato, the tenor solo breaking in, with skillful imitation by the sopranos in chorus. This is one of the best choruses written by Mr. Coombs. The air for the tenor following, "Hail Thou Highly Favored!" hits the spirit of the text finely; the chorus repeats the opening sixteen measures. "I Will Greatly Rejoice" for mezzo soprano follows. It is most devotional, the chorus also entering into the scheme. The short baritone recitative and air, "And Mary Rose," is characteristic, and the chorus immediately following, "Blessed Be the Lord," full of vim. There follows a brief mezzo soprano solo, "As He Spake," which is of lovely

melodiousness, the solo quartet and chorus also prominently engaged. "And Thou, Child," for tenor, followed by "Through the Tender Mercy" for all the voices, is a fine setting, ending pianissimo, unaccompanied. Effective contrast comes at once in the repetition and working out of the chorus, "Blessed Be the Lord," which makes a great climax.

The instrumental interlude, "Christmas Night," is a lovely pastorella in six-eight time, most effective in its simplicity. There is an à capella chorus after this built on the theme of the pastorella, of charm in harmony and melody. The soprano air and chorus following is laid out on broadly effective lines, with triplet accompaniment, fluent of melody, musically writing. "The Stars Shine Bright" for soprano is chaste, working up to a fine "Hosanna." The solo tenor and baritone unite in a duet which is most effective, each voice having opportunity for solo measures, well within their range. The carol, "Sing Ye Choristers," à capella, three verses, again hits the mark exactly. A baritone solo, "Is This the Messiah?" makes opportunity for much variety, reminiscences of earlier themes continually cropping forth in the choral and organ accompaniments. The finale, "Great Is the Lord," is singularly melodious, with a fugue of some dimensions, superior choral writing, unaccompanied quartet, and a recurrence of "The Stars Shine Bright" for solo voices. One climax follows another until "Blessed Be the Lord God of Israel" marks the triumphant close.

An attempt at description of the musical effectiveness of any work is necessarily feeble. A quarter hour spent in

perusal of the score (Schirmer) will lay bare the many beauties of this fluent and spontaneous work, while an hour's attention brings into view the fine plan and suggestive moments which characterize it. The chorus, on whom the brunt of the work falls, was enthusiastic, prompt, reliable, responding to Mr. Coombs' baton alertly, doing refined work throughout. Mrs. Squire has a voice of beautiful, appealing quality, handling it artistically. Miss Keyes sang her alto and mezzo solos with utmost feeling. Dr. Lawson has a good share in the work, and his resonant, high tenor voice rang out with fine effect. For Mr. Averill praise was heard on all sides; he is a reliable singer of artistic finish and style. Mr. Gale at the organ aided and abetted the singers at all times.

Mr. Coombs conducted, his beat easy, firm, self possessed, and it was a performance to gladden the heart. When such a work is available why this constant repetition of "Holy Cities" and their ilk? Here are melodious chorus, fine, effective solo, beautiful quartet, everything spontaneous, yet requiring study, well repaid because of the final effect, rousing enthusiasm. In any other but the Episcopal church applause would repeatedly have rent the air.

The church was bright with Christmas greens and reds, a flood of light, candles blazing. Every pew was filled, chairs besides, and people turned away.

Kornel Abranyi, the composer and musical critic, died lately at Budapest.

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HAROLD BAUER

Reviews Which the Eminent Pianist's Work Elicited from the Boston Newspapers

Boston Herald, January 3, 1904.

Mr. Bauer's Piano Recital.

Fine Exhibition of Many of the Higher and Nobler Characteristics of Full and Rounded Artistry.

Harold Bauer gave his third piano recital yesterday afternoon in Steinert Hall. In spite of the storm there was an audience of good size. The program was as follows:

Variations in C minor.....Beethoven
Rondo in G major, op. 129.....Beethoven
Sonata in B flat minor, op. 35.....Chopin
Kreisleriana, op. 16.....Schumann
Intermezzo (Berceuse) in E flat, op. 117, No. 1.....Brahms
Capriccio in E minor.....Mendelssohn
Rhapsodie Hongroise, No. 13.....Liszt

Mr. Bauer's performance was an unusually fine exhibition of many of the higher and nobler characteristics of full and rounded artistry. His Beethoven of the Variations was a romanticist improvising. The Rondo of the same composer, "Anger Over a Lost Groschen Vented in a Caprice," was played with a sense of capricious humor, with appreciation of Beethoven in one of his fits of extravagant jesting.

Mr. Bauer played the "Kreisleriana" like a poet as well as a most accomplished pianist.

Mr. Bauer played Mendelssohn's Capriccio with exquisite lightness and fancy, so that he was obliged to repeat his performance, and he rhapsodized Liszt's piece with astonishing bravura. All in all, the concert was one of the finest revelations of the pianist's indisputable art.—*Boston Herald, January 3.*

Boston Journal, January 3, 1904.

Bauer Piano Recital.

Harold Bauer gave the third piano recital of his season's series in Steinert Hall on Saturday afternoon. There are few interpreters of piano literature who can compete with Bauer.

There are still fewer who can duplicate his performance of Saturday afternoon, judged from every standpoint. It was a masterful and modest rendering of a difficult program, and it is Bauer, and Bauer alone, who can go through the list and portray each com-

poser as we understand the composer wished to be portrayed. Bauer studies the composer and the mood he finds him in.

How true was this in the Beethoven numbers of Saturday, and in the Chopin and Schumann as well. In the so called Rondo Beethoven is jesting and playful, and does not speak seriously.

How often do we receive such genuine and satisfactory results from study and application as we received in this program? And in the Schumann number as well. Schumann was in a different mood from the ordinary when he wrote with Johannes Kreisler in his mind.

Mr. Bauer has such details as these mastered to the point of perfection, beyond this his technic and interpretation, in a general sense, are not to be questioned. On Saturday in all his superb qualities he was thoroughly at ease and at his best, and a most unique and satisfactory reading of the numbers resulted.

The storm had seemingly no effect upon his admirers, who filled the hall and were enthusiastic to the extreme for more.—*Boston Journal, January 3, 1904.*

Boston Post, January 3, 1904.

Harold Bauer's Recital Studies This Season.

Harold Bauer's third program—intended to be the last, whereas it is to be the antepenultimate, played here before his departure for a protracted tour—presented to his Steinert Hall audience of yesterday afternoon the sturdiest array of music as a whole, drawn up by him this season.

From Beethoven he had chosen the great set of Variations in C minor and the G major Rondo, op. 129; from Schumann, the "Kreisleriana"; from Chopin, the B flat major Sonata, op. 35, and from Mendelssohn, the B minor Capriccio. Gentler in spirit, but not to be heard indifferently, was the Brahms Berceuse intermezzo in E flat, op. 117, No. 1, and lightest of all in intellectual requisition, but attention occupying by its tremendous technic, was Liszt's thirteenth Hungarian Rhapsody.

In this excessively long program were exemplified all the elements of Mr. Bauer's greatness. His expository mentalism made clear in the first number the vital connection between a classic theme and its variations existing not in co-relative forms, but in spiritual associations.

His many sided romanticism, his exhaustless technical resources and his extreme range of touch and tone color were seen in the Schumann, and his velocity, fluency and levity in the Beethoven Rondo, while his reading of the Chopin Sonata presented that composer as a man who was no mere sentimental "love-quaked" weak-

ling, but a poet who could in a rare moment so command the majestic, grand and solemn, that, when so nobly and sincerely treated, his funeral march might not irreverently be set near to pages even of Beethoven.—*Boston Post, January 3.*

Boston Transcript, January 3, 1904.

On Saturday last Mr. Bauer's playing was variable as the wind, now fierce and gusty, now clear and cold, as when it sweeps from the north; at times balmy and fragrant like an August breeze blowing from a wood of hemlocks and firs, a moment later tremulous with the mystery of a wind rising in the dead of a summer night. In thus giving rein to his impulses of emotion and of imagination, Mr. Bauer in no way let his keen intellect sleep. On the contrary, it has never been more wide awake than on this occasion, when its co-operation with technic and temperament was the cause of piano playing the like of which is not heard above two or three times in five years.

Of a concert where all was great it is not easy to speak in detail. The latter part of the afternoon, however, evidently gave most pleasure. Everybody stayed through, for, while most people flee from the flurry and crash of a Liszt Rhapsody at the hands of other pianists, everybody knows that Mr. Bauer regards a Hungarian Rhapsody as a piece to be treated poetically, and imaginatively, and passionately, with a sympathetic effort to present a picture of the wild temperament of the Hungarian gypsy. The result from Mr. Bauer is electrifying.

In vivid contrast to this wonderful display of magnetism and of poetic imaginativeness was the enchanting grace and deftness of touch in the Mendelssohn Capriccio, which used to be a scherzo; the audience would have it over again. Lovely, too, in its tender feeling and in its flowing cantilena was the Brahms Intermezzo. To continue going backward, there was a wealth of great playing throughout the "Kreisleriana," although surely these little pieces are fitted less for the concert room than for the closet. The first two movements of the Chopin Sonata went with a passionate fervor and a sharpness of rhythm that firmly held the attention, questionable as it is if this vigorous interpretation would have pleased the composer. No artist appearing here in years has made the Funeral March sound so impressive as Mr. Bauer did Saturday.

Harold Bauer has received so many letters requesting him to put Schumann numbers on his program that he has decided to return to Boston early in February and give a Schumann recital. This will be his last appearance before starting on a long tour through the West.

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MADAME MAYO-RHODES, who acquired her training under Emilio Agramonte, and who has sung and taught with success in Kansas City, St. Louis, City of Mexico and throughout Texas, has settled in Denver and has a large class of vocal students. Three of her former pupils have lately gone to Denver for further study—Miss Putnam, of City of Mexico; Miss Agnes Patterson, of Kansas City, and Miss Mary Reed, of Pleasant Hill, Mo. On Wagner day by the Cervello Symphony Orchestra Madame Rhodes sang to a large audience, her rendition of Senta's Ballad being enthusiastically received.

George H. Boardman gave a piano recital in Jewell Hall, Hartford, Conn., December 26.

J. W. Marshbank's song recital took place on the first Thursday in January in Atlanta, Ga.

A recital was given by Mrs. Sidenius Zandt at the Universalist Church, Elgin, Ill., recently.

A pupils' recital was recently given at the home of Mrs. F. E. Winn, in Green street, Ithaca, N. Y.

The pupils of Miss Julia Pagenstecher gave a recital in the W. C. A. Auditorium, Dayton, Ohio, January 4.

Mrs. R. A. Wetehold, Miss Mattie Geiger and Wm. Freese gave a musicale at Reading, Pa., December 17.

The pupils of Miss I. M. Hamilton gave a piano recital at J. W. Thomas' school, West Nashville, Tenn., December 23.

A musicale and reception was given December 17 at the Maples, Miss Thompson's home school for girls, in Romeo, Mich.

Miss Julia Robbins' Elyria pupils recently gave a piano recital at the home of Mrs. A. L. Garford, Washington avenue, Cleveland, Ohio.

December 18, at Lucy Cobb Institute, Athens, Ga., a musicale was rendered by the members of the music faculty and a number of the young ladies of the institute.

At her recent recital in Lima, Ohio, Miss Anna Busert was assisted in the program by Miss Grace Cover, reader, of Ottawa, and Miss Mayme Peate at the piano.

Miss Emma Ebeling and Miss Hedwig Theobald, two well known teachers and musicians, of Columbus, Ohio, are in New York for a season of study with Victor Harris.

Pupils of Mrs. Azriel Smith gave a song recital recently at Jackson, Mich. The recital marked the appearing on a public platform, for the first time, of Miss Pauline Stitt and Miss Genevieve Dewey.

The first recital by the faculty of the James Millikin University School of Music was given recently. Those taking part were Mrs. Carola Loos-Tooker, Harrington

Johnston and Edward C. Schaefer. H. H. Kaeuper was accompanist.

The choir of the First Reformed Church, Grand Rapids, Mich., with the assistance of Dr. and Mrs. R. Maurits, John Grebel, Thys Zylman and Jay Grebel, violinist, gave a Christmas program on December 27.

A musicale was given in Welch's Hall, Oconomowoc, Wis., on Wednesday evening, December 30, by O. W. Bosshard, Misses Crout and Jacobs, Messrs. Probert and Otto, Jessie Kellogg, Pansy Brown, John Williams.

On the evening of December 23, at the Bozeman Opera House, in Bozeman, Mon., Miss Mary Carroll gave a recital. Miss Carroll was assisted by Miss Cook, soprano; Miss Lorraine Freeman, pianist, and Miss Landon, accompanist.

The First M. E. Church, Auburn, N. Y., was filled recently with an appreciative audience upon the occasion of a piano recital given by the pupils of Harry A. Tidd. The features of the program were the piano quartets, two pianos being used.

A program of music, including anthems, vocal solos, duets, &c., was carried out by a chorus of thirty voices under the direction of Joseph W. Nichols, with Earl W. French as organist, at Woonsocket, R. I., December 20. The program included the "Hallelujah Chorus."

An appreciative audience heard the piano recital given recently at O. F. Sexton's, Elgin, Ill., by Miss Velma Sexton, pianist, and Miss Mildred de Lan, vocalist, pupils of Miss Ada Hubbell. J. H. Stummer, violinist; Miss Ora Thiers and Harold Sexton, readers, assisted.

The pupils of Edward Taylor, assisted by Byron Hughes at the piano, gave a recital recently at the residence of Mrs. Walter Hulet, Crawfordsville, Ind. Emory Hess, Miss Florence Campbell, Edward Taylor, Mrs. Ollie Coutant, Byron Hughes, Louis Goetz, Mrs. Omer Cox, Merle Stokes were the soloists.

A concert that attracted a large audience was given December 27 in the parlors of the Narragansett Hotel, Providence, R. I., when a program was given by Miss Marion Blanchard Baxter, pianist, assisted by Albert Walker, basso; Andrew Ford, violinist; Henry Frackelton, violoncellist, and George A. Slocum, accompanist.

At Pilgrim Church, Worcester, Mass., the first concert of the seventh annual series of free oratorio concerts, under the direction of J. Vernon Butler, was given December 1. Soloists: Mrs. Mary Hissem De Moss, soprano; Fred N. Bates and A. K. Miller, tenors; A. R. Frank, basso; Miss Nellie L. Ingraham, pianist; Charles H. Grout, organist. Chorus of 140 voices.

William D. Russell has been appointed director for the coming season of the choir of the Sacred Heart (Jesuit) Church in Denver, Col. Mr. Russell has in the past proved his ability in Kansas City and will bring this choir to an excellent standing. He has engaged as soloists: Soprano, Madame Mayo-Rhodes, who did such pleasing

work last season; alto, Mrs. Wm. Haekler, late of St. Mark's choir; tenor, Charles A. Browning; bass, Mr. Russell; organist, Miss Grace Hanigan.

A complimentary musical recital by students of B. M. McDowell and J. B. Francis McDowell was given at the Olivet Presbyterian Church, Worcester, Mass., Friday evening, December 18.

Students of the College Conservatory of Music, Monmouth, Ill., entertained at the college auditorium recently, it being the regular pupils' term recital. One of the features of the evening was the appearance of the college orchestra under the leadership of Mrs. Alice Hobart.

A piano recital was given December 15 at the home of Mrs. F. Jarvis, 213 West Park avenue, Aurora, Ill., by the pupils of Dora Loucks Hillman, assisted by Miss Lillian Shults and Miss Rosa King. Miss Hillman has a large class, including Oswego, Montgomery and Aurora pupils.

The personnel of the Westminster choir, Grand Rapids, Mich., for next year will be the same as this year, with the exception of the tenor and one soprano. P. K. Miller takes the place of Mr. Wood, who will be in charge of All Souls' choir next year, and Mrs. Oliver Hughart takes the place of Mrs. Grace Foote-Waite, who has left the city.

Miss Marian Lindsey has been engaged as soprano soloist for the coming year at the Park Congregational Church, St. Paul, Minn. Mrs. S. V. Harris, recently soprano at the People's Church, will be soprano soloist at the Cathedral, beginning January 1. Mrs. Charles O. Krieger will be soloist and preceptor at the First M. E. Church for the coming year.

A concert was recently given at the M. E. Church, Bellefontaine, Ohio, by the combined Presbyterian and Methodist choirs. The participants were Miss Lena Colton and Mrs. Jennie Cushman, sopranos; Mrs. James R. Fulton and Mrs. Laura Emerson, contraltos; James R. Fulton and Dr. R. W. Chalfant, tenors; Harry S. Kerr and Dr. C. N. Miles, basses.

Miss Edna Bartholomew, one of the teachers in the La Grange, Ga., Female College, gave a musical recital at the Auditorium, Bartow, Fla., on Monday evening, December 28. She was accompanied by several other teachers from La Grange. Miss Bartholomew is a graduate of the Royal Conservatory of Music, of Leipsic, Germany. This entertainment was given under the auspices of Summerlin Institute.

Mr. and Mrs. B. R. Hinkle entertained with a musicale December 22, at Pewee Valley, Ky., in honor of Mr. and Mrs. Sherman Weatherby. The guests included the following: Mr. and Mrs. W. N. Jurey, Mr. and Mrs. Sherman Weatherby, Mr. and Mrs. E. B. Malone, Mrs. Henry W. Lawton, Mrs. Sprigg Brent, Mr. and Mrs. B. R. Hinkle, Mrs. Anna Pugh, Misses Elizabeth Leachman, Frances Craig, Marguerite Jurey, Louise Henderson, Florence Matthews, Mayme Hinkle and Edward H. Matthews, C. M.

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An event of considerable musical importance took place recently at Columbus, Ohio. This was the presentation at the Welsh Presbyterian Church of Spohr's oratorio, "The Last Judgment," by four soloists, a small orchestra with piano and a chorus of about sixty voices. The soloists were Mrs. Felix Riviere, soprano; Miss Anna Fornof, contralto; R. N. Richards, tenor, and Cecil Fanning, bass.

Miss Eugenie Wehrmann recently gave a piano recital at the Athenæum, New Orleans, La. The matrons for the occasion were Mesdames Victor Thrane, R. W. Walmsley, Reuben Bush, Charles Payne Fenner, Raoul Vallon, W. N. Brunewald, Mark Kaiser, L. Gilbert, H. T. Howard, Samuel Delgado, John P. Richardson, Marguerite Samuel, L. F. Reynaud, Dr. De Roaldes, Jules Wogan, Leucht, T. E. Davis.

A program was recently rendered by the pupils of Prof. Joseph Ballantyne at the Tabernacle, Salt Lake City. The Tabernacle Choir, 200 voices; Andrew Bowman, F. E. West, Miss Pearl Hellewell, Mrs. E. J. Ulrich, Harry Shibley, Miss Beatrice Farley, Jennie Lund, Miss Josie Clare, Miss Lulu E. Mitchell, Mrs. Lily Pye Bradford, Mr. Bowman, Mrs. Lafayette Farley, Miss Mitchell, C. P. Ferrin, Miss Verna Van Dyke, Mrs. Ulrich, Miss Clare and Miss Wealthy Belnap took part. The closing chorus, "Good Night," was sung by sixty of Mr. Ballantyne's pupils.

Among the church choirs of Nashville, Tenn., are: McKendree Church—Miss Martha Scrugga, soprano; Miss Minnie Vesey, contralto; Robert J. Lyle, tenor, and Sam Brown, baritone, with Mrs. Clarence Sutherland at the organ. St. Mary's Cathedral—Misses Wessel and Sullivan, Mrs. Baxter Moore, Ed Dennedy and Mr. Alberti. First Baptist Church—Harry P. Weld, director; Miss Lillian Robertson, organist; sopranos, Mrs. Mary Porter Wilson, Mrs. A. L. Wilhoite, Miss Mary Williams, Miss Grace Handly, Miss Bessie Thuss, Miss Jennie Vick; altos, Miss Uta Wilson, Miss Grace Adams, Miss Minnie Dickson, Miss Floy Hungerford; tenors, L. K. Adkins, G. H. Madden, P. C. Williams, G. K. Wampler; basses, C. T. Cheek, P. D. L. McLaurin, A. E. Mackey, H. P. Weld. St. Joseph's Church—Sopranos, Misses Lillie Wilson, Annie Bergin, Mamie Kane, Annie Fleming, Clare Glenn, Mary Shea, Susy Hobson, Mrs. Meiers; altos, Misses Mamie Fleming, Mamie McGraw and Jennie Jones; tenors, Geo. Connor, Wm. Hynes, John Murray, A. Weber, John Skelly; basses, Geo. Ecklecamp, L. Rohner; organist,

Mrs. J. A. Kerrigan. St. Patrick's Church—Sopranos, Mrs. Victor Williams, Mrs. J. White, Misses Lynch, Sullivan, Bain, Sinnott, Danncher, Curran, Katie Monohan; altos, Misses Lillian Wooten, Rose Danncher and Mrs. Hunt; tenors, Messrs. Lyle, Hunt, Petway, Lillard; basses, Messrs. Kain, Monahan, McCullom; organists, Miss Lena Sullivan and Guy McCullom.

A concert was given at the Park Church, Streator, Ill., December 18. August Espele gave the opening and closing numbers on the organ. Miss Bertha Schaefer, pianist, gave four numbers. Another Streatorite to appear was Harry Keil, who gave a cornet solo. The principal features of the program were the vocal selections by Miss Frederick, and the violin solos by Prof. Ward Baker, of Pontiac.

December 22, at the home of Mrs. W. H. H. Smith, Toledo, Ohio, the first two operas of the "Ring" were the subject of the lecture, the "Rheingold" and "Walkure." At the last meeting a quick review of the early operas included "Tannhäuser," "Meistersinger," "Tristan" and "Lohengrin." The concerted music, "Gebet," from "Lohengrin," was given by Miss Dillon, violin; Miss Schroeder, piano, and Mrs. W. H. H. Smith, organ. Miss Dillon also played Prize Song, from "Meistersinger," Miss Frances Smith sang an aria from "Tristan," and "Elsa's Dream," from "Lohengrin."

In the rooms of the Danbury (Conn.) Music School, December 18, a piano and song recital was given by some of the advanced pupils of the school. Those who took part were Mrs. Walter Cox, Mrs. Joseph Redavats, the Misses Annie Alvord, Emma Martin, Christine Boyce, Jeanette Morris, Daisy Robinson, Essie Bowdy, Isabelle McLean, Edna Haskins, Lena Brauneis, Frances Collings, Mary Cowperthwaite, Helen Griffith, Hattie Patchen, Regina Weldl, Alice Scollin, Hannah Morrison, Mabel Wood and Bessie Wildman, and Mathias C. Loewe and George Durant. The school opened again on January 4.

Madame Nina David.

MME. NINA DAVID, the coloratura soprano, who has been touring the Pacific Coast in joint recitals with her husband, David Friedhoff, sang recently in St. Louis, and after hearing her Waldemar Malmene, wrote the following indorsement:

"It has been my privilege to hear Mme. Nina David during her stay in this city at a private party, and convince myself of her phenomenal voice, of which Mrs. Wedmore Jones gave so glowing an account in THE MUSICAL

COURIER of October 7. The different selections with which the lady entertained her friends gave satisfactory evidence of her taste, ability and the extraordinary compass of her voice. This was especially noticeable in the aria, 'O Thou Brilliant Bird,' from Felicien David's opera, 'La Perle du Brésil,' sung in the original key. Not only soaring up to high D, but introducing a trill on C and closing the song on high G, four lines above the staff, sustaining it with a clear, ringing voice. Not less pleasing was the flutelike quality of her tones in the staccato passages of the cadenzas."

2736 LAWTON AVENUE, ST. LOUIS, DECEMBER 18, 1903.

Sight Singing and Choral Music.

MISS EVA B. DEMING has announced the opening of two new classes in sight singing and choral music at her studios in Carnegie Hall.

The afternoon class, having two lessons weekly, will begin Tuesday, January 12, and the evening class, one lesson weekly, Friday, January 15.

These opening lessons are events of especial interest to both musicians and students in New York who have the privilege of attending them by invitation and hearing the new class have the first lesson, and also of hearing a short program by some of the more advanced pupils of the school, consisting of interesting studies and part songs.

Miss Deming has done much to advance this much neglected but important branch of music study in New York during the past few years, and she and her assistant are kept busy every day in the week and two evenings with private pupils and classes.

Many vocalists who were unable to make practical use of their music on account of their inability to read have found at this school the solution of their difficulties through the practical and musicianly methods taught there.

As there is a demand for teachers having a broad knowledge of this branch of music, Miss Deming has arranged a special normal course, which will begin January 25. This class will have six lessons weekly for ten weeks, and the work done will cover the principal difficulties of intonation, dictation, time, rhythm, notation, transposition and modulation.

Students can obtain permission to visit the regular classes by applying at the school.

As Miss Deming has received much courtesy from the finest teachers and conductors in being given the privilege of visiting their classes when she was studying abroad, she has been very generous in giving the same privilege to students in New York.

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We are perfectly willing to pay well for what we want.

Try us with a composition or two,—or three, as many as you like.

THE MUSICAL EDITORS OF THE LADIES' HOME JOURNAL, PHILADELPHIA

From the Arens Vocal Studio.

THE two leading women in the Robyn comic opera, "The Yankee Consul," Miss Flora Zabelle and Miss Rose J. Botti, are everywhere meeting with marked success. They are both indebted for their vocal training solely to the Arens Vocal studio. They will be heard in New York in a few weeks. These press comments speak for themselves:

Flora Zabelle and Rose J. Botti were excellent in look, singing and dancing as the girls who possessed the lovers.—Hartford Daily Courant.

In the two leading ladies, Flora Zabelle and Rose J. Botti, the company has a couple of singers with agreeable voices, who act with exceptional abandon.—The Globe, Toronto.

Flora Zabelle, the little American soubrette, who is not in the least suggestive of atrocities, and Rose Botti were both well received.—Montreal Star.

Flora Zabelle made a pleasing and sprightly Bonita. She also sang in good voice, with taste and expression. Miss Rose Botti was charming as Papinta, thoroughly in keeping with the character, a delight to the eye, a treat to the ear and a conscious, painstaking little actress.—Hartford Telegram.

Rose Botti, the pert young woman who sang herself into a sweep of applause as a bathing miss in the "Prince of Pilsen," has a speaking part and is doing her very best to fulfill her promise. She still sings prettily and effectively.—Chicago Inter-Ocean.

Two extremely piquant girls played the parts of the heroines, about the same size and much the same grade of talent, the Misses Zabelle and Botti. The latter dances with fairylike grace, is magnetic and fetching and has a beautiful voice, which she uses admirably. Miss Flora Zabelle improves alluringly. She was a picture in Castilian colors and flame in a dashing song, "Hola!" which explains itself. Her "San Domingo Maid" was tithe paid to the times and made a great hit.—Chicago Daily News.

Theodore Van York's Notices.

RECENT press criticisms on the singing of Theodore Van York follow:

"MESSIAH."

Among the soloists perhaps the greatest interest was centred upon Mr. Van York. He was a most agreeable soloist, and Chicago will be glad to hear him as often as he chooses to come before an audience here. He is a thorough artist, has a voice of good range and quality and a breath control that is wonderful. His "Comfort Ye" was beautifully sung, and the aria "Behold and See" was given with sincere feeling, while the popular "Thou Shalt Dash Them," aroused a storm of applause.—Chicago (Ill.) Journal, December 26, 1903.

One only needed to hear the fine opening recitative to recognize much of the training, the taste and the knowledge of the artist in the manner of the use of his voice. From once hearing Mr. Van York, his singing seems to be of a kind to grow on one with repeated hearing.—Chicago Chronicle, December 26, 1903.

Theodore van York, tenor, showed a subtle feeling for the fluent rhythms of the score.—Chicago Record-Herald, December 26, 1903.

Mr. van York's voice is a pure tenor, sweet, true and well schooled, and his singing of the three tenor arias was in high measure artistic—the "Thy Rebuke" and "Behold and See" being especially admirable.—Chicago Daily Tribune, December 26, 1903.

Mr. Van York has a thoroughly pleasing voice, well handled in the tenderly religious arias.—Chicago Daily News, December 26, 1903.

To Theodore van York, the New York tenor, fell many of the honors, for he sang the part with an ease and purity of tone which showed the cultivated authoritative musician. Mr. Van York has an especially fine voice, in which quality is the most attractive feature. It is a smooth, full voice, but most musical in its production. He phrases in faultless manner, and his enunciation is notably clear. In his singing of the "Thy Rebuke" he did some finely expressive work; while the aria "Thou Shalt Dash Them" revealed

the possession of unusual dramatic power. Altogether, Mr. Van York may be credited with some of the greatest successes of the evening, and the audience showed demonstrative approval.—Musical Leader and Concert Goer, Chicago, December 30, 1903.

The Apollo Club last night presented Theodore van York, the tenor, whom Chicago music lovers will probably like better the more they hear him. Not that Mr. Van York has such a wonderful voice, though he has a good one, but he has that without which the best voice fails to stir emotion—what is called "temperament." As a music loving woman in the audience put it: "He sings as if he really meant it." He evidently grew upon the audience; for it gave him twice the applause, and meant it three times as much for his last solo as for his first.—Chicago Inter Ocean, December 26, 1903.

Anita Rio in Worcester and Washington.

THE soprano sang recently in Worcester, Mass., and Washington, D. C., with fine success, evidenced by the following:

Miss Rio suggests an opera singer more than one whose voice is for oratorio only. Yet she has a voice of rare beauty, her technic is well high perfect, she sings with ease and grace, her crescendos are light and without apparent effort and she gives her arias a sweet, convincing interpretation that is not at all declamatory. . . .

But Miss Rio charmed everyone by her pleasing personality and her high, clear bell-like tones. Some of them seemed to hang and tinkle in the air, so sweet and round and yet so rich and vibrating with power were they.—Worcester Spy.

Without question, Miss Rio is the most artistic soprano Mr. Butler has secured as a soloist at these concerts. Possessing a voice of wide range and purity, and at the same time beauty of tone, her art last night was of the most finished type. Mr. Butler struck high water mark when he engaged her for soloist, and the memory of her singing will make as favorable an impression as that achieved by any soloist the festival management has had in this work in recent years.

The audience sat entranced under the charm of her voice as she sang the recitative, "There Were Shepherds Abiding." She displayed splendid command of voice and breath in the many passages where both were required to secure the finest effects, and rarely has there been heard such finished work as in the aria, "Come Unto Him." Her notes, sweet and expressive, reverberated throughout the building, and she was obliged to acknowledge cordial plaudits twice in succession.

Similar applause was showered upon her when she sang the first aria in the third part of the program.

Miss Rio installed herself a favorite in Worcester last night.—Worcester Daily Telegram.

Miss Rio proved that she had adequate equipment for the difficult recitations and arias which Handel has given the soprano in this oratorio, and she sang every number in good form. Her voice is round and full, and in the upper register very clear and beautiful. She sang entirely without a book and pleased by her absolute knowledge of her part. Her interpretation of "I Know that My Redeemer Liveth" was marked by intelligence and dramatic effect.—Washington Evening Star.

The soprano gave much pleasure, her singing improved with each succeeding number until in the two arias which most distinguish the soprano score—"Rejoice Greatly, O Daughter of Zion" and "I Know that My Redeemer Liveth"—she caught and expressed the spirit of Handel's great work almost to the full.—Washington Times.

MISS RIO IN HER ELEMENT.

Miss Rio was delightful, from her difficult recitations to the great solo, "Rejoice Greatly" and "I Know that My Redeemer

Liveth." She has a soprano voice, which is eminently suited to oratorio, and she sings with great breadth of style and perfect smoothness. She sang the work allotted to her from beginning to end without a book and without faltering.

Miss Rio met the requirements of the great variety of solos in her part with the greatest satisfaction. Her voice in its upper register is extremely beautiful, and she has a reserve force which is seemingly unlimited. Nothing could have been more delightful than her singing of "Come Unto Him." Her solo which opens the third part of the work was sung with the greatest fervor and perfect repose, but with great dramatic effect also.—Washington Post.

Blauvelt and the Boston Symphony.

MADAME BLAUVELT, whose engagements last week were in Springfield, Fall River and at a private recital with Mr. Adamowski, given by Mrs. Geo. Draper in Boston, was passing through the latter city when word was received by Mr. Gericke that the non-arrival of Mr. Busoni, the pianist, left the Boston Symphony Orchestra without a soloist for Friday and Saturday. Madame Blauvelt was at once engaged for these concerts and sang for her program numbers the "Una Voce" of Rossini, a group of songs and the Bolero from "Sicilian Vespers," meeting with tremendous success, receiving half a dozen encores and many favorable press comments, a few of which are appended. She sings this week Tuesday in the Cornell University course at Ithaca, the Harlem Philharmonic concert Thursday noon at the Waldorf and Friday and Saturday for the Pittsburgh Orchestra, after which she starts on her long tour of ten weeks, reaching the Northern Pacific, California and Texas towns before her return.

The following favorable comments are from Sunday's Boston papers:

Busoni, who was announced as the soloist for the eleventh concert in the Boston Symphony's present season, was unable to appear, and Mme. Lillian Blauvelt, who was opportunely in the vicinity, was the soloist in his place.

This was the Brooklyn singer's first Boston appearance since her recent successful concert tour in Great Britain, and must have left her without any doubt about her being in the house of her friends. In a very fetching fur trimmed costume she made a pleasing picture against the background of sombre coated symphony players, and sang in a most dramatic manner the cavatina from Rossini's "Barber of Seville."

Her vocal method seems to gain something with each hearing; and this time it is perhaps as much in the direction of coloratura as in any other one characteristic. While her delivery of the amusing lines of the wilful Rossini heroine was possibly better than the role has been sung in some grand opera seasons, it was in the fanciful "Why?" by Delibes, and the more vivacious Verdi Bolero, from the "Sicilian Vespers," that the most captivating phase of her undeniable art was reached.

Rarely has any American singer succeeded in so completely blending the sentiment and the melody.—Globe.

Mr. Busoni, whose approach was somewhere delayed, caused a change of soloist for the second time this season, and Madame Blauvelt was happily on hand to fill out the program.

In the song "Una Voce Poco Fa," the "Butterfly" air from Campra's century old "Fêtes Venitiennes," Delibes' "Pourquoi" and the Bolero from Verdi's "Vespres Siciliennes," Madame Blauvelt was gladly received and flatteringly heard, for she is ever a favorite



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Her closest approach to the true union of song and singer was in the Bolero, although she gave the Campra air sweetly, equably and with reserve.—Journal.

Madame Blauvelt was in excellent voice and displayed its brilliancy and quality to good advantage in the cavatine from "The Barber of Seville." The lady sings with commendable accuracy and phrases with much taste. She was accompanied by the orchestra. Later she was heard in a group of three songs, "Charming Butterfly" of Campra, "Pourquoi" of Delibes and the Bolero from Verdi's "Sicilian Vespers," and gave even greater satisfaction.—Post.

Julian Walker as Mephisto.

JULIAN WALKER sang the part of Mephisto in Gounod's "Faust" with great success at Paterson, where it was given in concert form. Some notices are given:

Julian Walker's interpretation of Mephisto was truly majestic, and the role of his satanic majesty was, perhaps, never sung better.—Evening News.

Mephisto, as sung by Julian Walker, was altogether satisfactory. The satirical, dominating power of the fiend was well impersonated. After the Serenade an encore was demanded.—The Call.

As Mephistopheles—the character that really dominates the tragedy—Julian Walker displayed a rich voice and admirable schooling.—Daily Press.

The Mephisto songs (Julian Walker) were memorably well sung.—Guardian.

Pablo Casals' Notices.

HERE are some interesting foreign notices of Pablo Casals:

The 'cellist Pablo Casals, who had such a great success last year in the concerts given by him with H. Bauer in this country, appeared on Wednesday evening in the extra subscription concerts of the Concert Hall. If the success of this artist was extraordinarily great last year, this year it may be termed stupendous.

Indeed, this is an artist after mine own heart; he has felt it all himself as it were, and has so impregnated himself with what he has felt that he is able to communicate this knowledge to us in its most perfect form. Casals is a genius; for although the most elevated and most profound things are expressed by his playing—perhaps on account of that—nothing can be observed that resembles a trick.—From Het Nieuws van den Dag.

It was indeed something out of the ordinary to hear Haydn's concerto from an artist like Casals, who rendered it with the greatest artistic perfection. How much stronger are the impressions we receive from such an interpretation than from the wizard's tricks of a Kubelik, much as we admired the latter for his incredible technic and splendid tone. For Casals is "an artist by the grace of God," who, by his simplicity and his deep artistic convictions, speaks to the heart. Above all does the importance of such an artist strike one when he speaks the simple but so true musical language of Haydn in the masterly D concerto. It would be difficult to imagine a more beautiful interpretation than that given by Casals. He never strives to get great development of tone (and that is the reason why all the details of his playing were still more appreciated in the small concert room), but reproduces it all with the greatest nobility and simplicity of style, with a perfect technic, which, however, in his case, is the means and never the end. It was a peculiar artistic pleasure, such as only the chosen among artists can give us.—From the Algemeen Handelsblad, November 27, 1903.

In the extra subscription concert of the Concert Hall the 'cellist Pablo Casals made his appearance as soloist. I know none who surpass him; I have not words enough for what he achieved. It was simply great.

He has all in his power to seize immediately your heart from the first moment that he makes himself heard; the very first note makes the soul thrill in sympathy for very pleasure in the beautiful.

Seldom is such splendid, soulful, soft music to be heard; and, moreover, Casals has a steady, energetic bowing and an infallible technic.

He is the favored artist who knows so well how to keep within the limits, and demonstrates that something more than whining and groaning can be done on a 'cello. His playing is noble, manly, I might say proud; strong and yet never rough; full of tender sentiments, but

the graceful structure of the old dances; that was really remaining within the dynamic limits laid down by the style of the music, within which, however, accents for every expression of feeling were found. But that he can go to work on more powerful matter Pablo



PABLO CASALS.

Reproduced from a study in life by Eugene Carrière.

never sentimental. His interpretation is a revelation.—The Telegraaf, November 26, 1903.

It would be sufficient for this concert to give a simple list of the names, for the trio who gave their assistance are of such renown in our musical world that it is difficult to maintain that everybody does not know all that is to be known of them.

Pablo Casals is an artist who by means of his honest art has won his way to the affections of all who have heard him. Honesty—that is one of the attractive factors of the playing of the young Spanish 'cellist; the absence of all desire to push forward his own personality. It may be demanded of a virtuoso as first necessity for intensively true reproduction that he shall respect, and as far as possible incorporate in himself, the musical aims and style of those whose work he is rendering.

How magnificently did Casals again render this suite of Bach's in six parts; that was a soberness of lines which never offended

Casals proved in the F dur Sonata of Brahms, which was brought to a masterly unity of expression; it made a still deeper impression on us than the other 'cello Sonata of Brahms, which he played with Bauer last season.—From the Rotterdamse Nieuwsblad, December 2, 1903.

The German colony in Constantinople is planning a musical enterprise of considerable importance, namely, that of performing German musical works. The first concert was lately given with success, great interest being aroused by Bach's Brandenburg Concerto (G major) for string orchestra. The orchestra is under the direction of Herr Lange, and the Sultan's general music director, Aranda Paché, will assist as soloist. The members of the Sultan's private orchestra will also take part.

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ADA CROSSLEY IN AUSTRALIA.

HERE are some more press notices of the great contralto's triumphal tournee in Australia:

Miss Ada Crossley on her reentrée at the Town Hall last night at once revealed the secret of her sway over English audiences, for a voice as truly sympathetic in every tone has not been heard here since the singer herself last faced a similar scene of rapturous enthusiasm in the same vast chamber. The voice itself was never heavy in calibre, but it retains still a true contralto quality that extends to the highest notes of the upper register. There the power and fullness of the organ are wielded with a sure and certain knowledge of effect that belongs only to an art brought to perfection by experience. In this way Miss Crossley carried all before her last night, and the success of her season would indeed seem to be assured. An immense audience, which included the Lord Mayor of Sydney and the Lady Mayoress (Mrs. Thomas Hughes), filled the Town Hall, and the profusion of flowers, adapted to every conceivable shape that kindly fancy and affection could suggest, that were bestowed upon the favorite singer eclipsed everything that we recollect seeing for a long time past.

When Miss Crossley advanced to sing "Caro mio ben" the prolonged welcome extended to her afforded ample opportunity for all to observe that the famous contralto wore pale blue silk covered with an overdress of net that scintillated with crystals, and that was further adorned with sunflowers applied in the same tone of color. The general effect was markedly stylish and dainty. Giordani's beautiful aria, in which Handel's influence is so apparent, was rendered with the suavity and evenness of tone throughout for which Ada Crossley is noted. The pianissimo before the resumption of the air and the extension thereof to the first bars of the melody itself furnished finely contrived points in the interpretation. The encore was Frances Alltison's "Since We Parted Yester Eve," to the brevity of which the artist imparted a tenderness that made it linger long in the memory. In the second part Miss Crossley contributed a group of five songs. Brahms' "Von ewiger Liebe" was especially beautiful in its sadness. Given with much restraint, the passionate heights of the voice were momentarily sounded toward the close, and the persistent melancholy of the music then again prevailed. Chaminade's "The Silver Ring," first sung in this city by Miss Evangeline Florence, was given with a pathetic charm that caused a storm of applause. "Phyllis et Corydon," arranged by Wilby on a minut by old Padre Martini, was archly given in the French manner. Nevin's "Oh That We Two Were Maying," confined entirely to the low register of the voice, was rendered pianissimo with such tender effect that the singer had to consent to an encore; and then followed the "Four Leaf Clover" of Wilby, composed expressly for Miss Crossley, who exhibited in it the superb beauty of her high tones. The encore at this point was "The Banks of Allan Water," perfectly given with the most exacting appreciation of the words. At the close of a long evening Miss Crossley, much exhilarated by the enthusiasm, sang "Love the Pedlar" with delightful animation, and as the vast audience seemed disinclined to disperse "Home, Sweet Home," was granted as the final number. —Sydney Morning Herald.

The Sydney Philharmonic, the Sydney Amateur Orchestral and the Sydney Liedertafel societies extended a warm welcome to Miss Ada Crossley yesterday afternoon at Paling's Buildings, George street, city, by kind permission of Mr. Marich, when the room was thronged with the officials of the three societies, the leading musical people of Sydney and members of the musical profession. Miss Crossley was met on her arrival by R. B. Barton, honorary secretary of the Amateur Orchestral Society, and R. B. Parry, honorary secretary of the Liedertafel, and escorted to the end of the room, which was specially fitted up for the distinguished singer and members of the committee. Miss Crossley wore a gown of biscuit net, trimmed with rich lace and touches of pale blue at the waist and on the bodice; her blue hat was trimmed with feathers and black velvet, and a pelerine of ostrich feathers completed a stylish toilet.

On behalf of the three musical societies, Sir John See presented Miss Crossley with a beautiful illuminated address, and spoke a few words of welcome and praise. Miss Crossley responded in a gracious manner, and seemed quite overcome with the reception accorded her.

A short musical program was then given, the contributors being Rivers Allpress, Herr Vollmar, Miss Violet Mount, Mr. Sykes (accompanist) and Mr. Robyns, who added an extra song at Miss Crossley's special request.

Strawberries and cream were then handed round, and light refreshments served in an adjoining room, the tables being prettily done with jonquils and yellow daisies.

The box plans for the five Ada Crossley concerts, commencing at the Town Hall tomorrow evening, are now on view at Paling's. In order to prevent crowding and crushing at the doors 500 five shilling tickets, admitting to the unreserved second seats, and 500 half-a-crown tickets will be made available at Paling's. The most careful arrangements will be made during the coming Crossley season to insure the comfort of patrons. The doors will be open at an early hour each evening, and the sale of the tickets will be strictly limited to the seating capacity of each section of the hall. A magnificent program has been arranged for the first concert. Miss Crossley is to contribute songs in four different languages.

Before leaving London Miss Ada Crossley, who is now on her way to Australia, was summoned to Buckingham Palace, where she was received in private audience by Her Majesty Queen Alexandra, who expressed the most cordial wishes for Miss Crossley's success in Australia. Her welcome in Melbourne promises to be most

enthusiastic. The Lord Mayor and Lady Mayoress will hold a reception in her honor; the members of the musical profession are organizing a demonstration, and the residents of South Gippsland, where Miss Crossley was born, are preparing a suitable address for presentation as soon as she steps on to the platform at Spencer street. Miss Crossley has consented to open the bazaar of the Australian Church, to be held in the Masonic Hall on Tuesday, October 6. Miss Crossley was for many years and up to the date of her departure the contralto member in the quartet of the Australian Church choir. The New South Wales branch of the Australian Natives' Association has decided that Miss Crossley, on her arrival in Sydney, will be presented with an address of welcome and a gold star. The musical associations of Sydney are combining to hold receptions in her honor, and other representative bodies are taking steps to join in welcoming the distinguished Australian contralto.

In Sydney musical circles the return to Australia of Miss Ada Crossley, after her triumphant successes in England and America, is creating considerable interest. The Lady Mayoress of Sydney has given evidence of a desire to do honor to the eminent Australian songstress, tendering her a public welcome immediately upon her arrival. This function will take place in the Sydney Town Hall, and is intended as an appreciation of the Australian contralto's position in the ranks of the world's greatest vocalists. Miss Crossley is a passenger by the steamship Sierra from San Francisco, and is due to arrive in Sydney on the 19th inst. In that city she will sing at five concerts, the first of which will be given on September 24. The Melbourne arrangements provide for a similar number of appearances, the initial one of the season being fixed for October 3.

Sir Edmund and Lady Barton gave a lunch at their residence yesterday in honor of Miss Ada Crossley. The distinguished contralto will be entertained at Parliament House on Tuesday evening next, when the Hon. F. B. Sutor, president of the Legislative Council, will invite a number of guests to dine with Miss Crossley.

Their Excellencies the Governor General and Lady Tennyson will give garden parties at Government House on Friday, October 9, the day before the Caulfield Cup, and Friday, October 16, the day before the Caulfield Cup.

The Chief Justice, Sir John Madden, has consented to act as spokesman for the musical profession, and will make the presentation to Miss Ada Crossley at the Musicians' Welcome, which has been arranged to take place on the evening of her arrival in Melbourne.

"THE TOREADOR" AT HER MAJESTY'S THEATRE.

Pictorially "The Toreador," the latest representative of the most popular form of theatrical amusement to be produced in Sydney, surpasses its predecessors in its brightness and beauty; musically, with the exception of two spirited airs, it is of the ordinary tinkling character of many that have gone before, and generally as an entertainment, briskly presented as it is by the Royal Comic Opera Company, it proves acceptable to a large section of people who prefer this class of entertainment to any other. The new piece was welcomed at Her Majesty's Theatre on Saturday evening by a gay gathering of first nighters, who filled every part of the huge theatre. Additional interest was given to the proceedings by the presence of Miss Ada Crossley, and her entrance into the manager's box, accompanied by J. C. Williamson, was the signal for a great demonstration. The gallery greeted the renowned Australian singer with cheers, and the circle and stalls applauded with immense enthusiasm. As Miss Crossley stood bowing and kissing her hand to the people who were so demonstratively cheering her, the orchestra played "Home, Sweet Home." That added zest to the enthusiasm of the audience, and there was a renewal of the cheering and applause. But that simple old tune had quite a different effect on the lady who was being honored in the box, and Miss Crossley's brief retirement was well understood.

Carlsruhe.—December 20, "Frau Holle"; 22, "Der blinde Passagier"; 23, "John Gabriel Borkman"; 25, "Tannhäuser"; 26, "Contes d'Hoffmann"; 27, "Frau Holle."

MAUD POWELL'S NEW YORK TRIUMPH.

FRIDAY afternoon and Saturday evening of last week Maud Powell, who is acknowledged by the critics to be the "queen" of women violinists, made her reappearance with the New York Philharmonic Society in Carnegie Hall, after an absence of several years. She was heard in the B minor Saint-Saëns Concerto and shared the plaudits of two large audiences with Wood, the English conductor, who also made his debut. Miss Powell will remain in the East until the early part of February, when she will begin her Western tour, going as far West as Denver.

The following are the criticisms which she received after her appearance with the Philharmonic, and also from Washington, where she played Tuesday of last week:

Every time Miss Powell returns after an absence a growth in her art is discernible. She played yesterday not like a woman, but like a man, with splendid tone, with brilliant mastery of the finger-board, with a certainty of technic that was most notable, and with beautiful intelligence and breadth of style. Her nerve, too, was sorely tried at one time when her E string slipped down and she had about two seconds in which to turn it up again. But little mishaps of that kind do not faze a woman of her type. She was applauded warmly by the audience, consisting chiefly of women. She will be applauded more warmly tonight, when more men are present.—New York Sun.

Miss Powell played the last movement with scintillant brilliancy in the matter of tone as well as mechanical execution, and deserved the repeated rounds of applause with which it was received.—New York Tribune.

Maud Powell, the violinist, reappeared after an absence of several years. She played Saint-Saëns' B minor Concerto. Her playing was artistic and pleasing. Miss Powell was liberally applauded.—New York World.

Miss Powell revived the more than pleasant impression she made here before. Her tone showed some growth in size and her style in assurance. Her double stopping was delightful and her phrasing of broad melodious passages charming.—New York Herald.

Miss Maud Powell played the third Violin Concerto of Saint-Saëns. There are other concertos that meet more nearly her fine powers. This sufficed to confirm them, and the impression that with Miss Powell, almost alone among women violinists, there is no need of allowances for sex. To hear her with closed eyes is to be listening seemingly to a man and a master.—Commercial Advertiser.

Miss Maud Powell, the soloist, returned after several years abroad, and showed by her playing of the Saint-Saëns Concerto that she has no superior among violinists of her own sex and few among the list of great men artists.—Mail and Express.

The return of Miss Maud Powell, queen of American violinists, was another enjoyable feature of yesterday's concert. She has traveled far and wide in Europe since she left these shores, but nowhere can she have been more welcome than she is here. Her art can hardly be said to have matured since she left us, for she was a consummate artist at that time. She played the Saint-Saëns B minor Concerto, and brought out its fine musical qualities in a style which united feminine grace and sweetness with intellectual qualities that man usually arrogates to himself. It was first class violin playing of a kind we seldom hear, and Mr. Wood provided a sympathetic accompaniment.—Evening Post.

Kubelik, after his late appearance at Vienna, is described by the critics "as a perfectly phenomenal virtuoso, who can render the most refined pieces with impeccable purity and sureness, and with astonishing bravura and elegance."

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MRS. SHANNA CUMMING.

SINCE her appearance at the Worcester festival Mrs. Shanna Cumming has sung at concerts in New York, Boston, Chicago, Milwaukee, Cleveland and Minneapolis. She has also filled many private engagements with clubs. Between now and the beginning of Lent Mrs. Cumming has two engagements with the New York Arion, one with the Newark Arion, and her manager has booked her for concerts and recitals in St. Louis, Oberlin and Toledo, Ohio; Racine, Wis.; Paterson, N. J., and Whitinsville, Mass. At Worcester, where Mrs. Cumming sang the part of the Widow in Mendelssohn's "Elijah," she seemed to be in her element. Her engagement Christmas week with the Handel and Haydn Society, of Boston, was in a measure due to the fine success the soprano made at Worcester in the autumn. As a matter of course, many Bostonians attend the festival, and several managers and club presidents who heard Mrs. Cumming sing the role of the Widow in the great oratorio were sufficiently impressed to communicate with her soon after.

In Boston Mrs. Cumming sang in "The Messiah," and the same week she sang the same oratorio with the Brooklyn Oratorio Society at the Baptist Temple, Brooklyn.

Criticisms on Mrs. Cumming's singing have been published from time to time, and appended are additional extracts from reviews of her appearances at the Worcester festival, at Grays' Armory, Cleveland; in Chicago, with the Apollo Club, of that city; with the Philharmonic Club, of Minneapolis, and with the Arion Society in Milwaukee:

Mrs. Shanna Cumming has a voice of beautiful quality and sweetness with plenty of warmth and musical feeling.—*Providence Journal*, October 1, 1903.

Mrs. Cumming was already well known in Worcester by her excellent work of the festival of 1901, and tonight fully sustained the reputation she made at that time.—*The Springfield Republican*, October 1, 1903.

Her voice is a beautiful one, and her singing was finely dignified, warm in spirit and marked by a true understanding.—*New York Times*, October 2, 1903.

Miss Cumming had the soprano solo music, and deepened the fine impression she made when heard here in the "Creation" with the club. Her voice is one of unusual sympathy and beauty, rich and full, and so admirably schooled that she sings with absolute ease, certainty and authority. Her work last evening was a source of genuine satisfaction and pleasure.—*The Chicago Tribune*, December 1, 1903.

Miss Cumming sang the several soprano solos with considerable dramatic force, as well as the lyrical qualities of voice before noted.—*The Chicago Inter Ocean*, December 1, 1903.

Mme. Shanna Cumming sang the "Liberia Me" in beautiful style and with a dramatic fervor that vitalized every phrase.—*The Daily Argus*, Portland, Me., August 17, 1903.

Mrs. Shanna Cumming has a voice of great purity. * * * She was especially felicitous in her encore numbers.—*The Cleveland Plain Dealer*.

Miss Shanna Cumming sang the part of Eve with appreciation of its requirements. Miss Cumming's voice is of beautiful quality and especially suited to express the tender, loving Eve, and her enunciation was unusually clear and distinct.—*The Minneapolis Times*, November 18, 1903.

Madame Cumming sang with a sweetness and tenderness that moved her hearers, and her singularly clear voice, with its beauty, freshness and pure qualities, charmed her audience. Combined with

a voice brilliant and flexible, Madame Cumming has a most pleasing personality.—*The Minneapolis Tribune*, November 18, 1903.

Mrs. Cumming, who sang the part of Eve, has a sweet, clear and pleasing voice, of extended range and of more than usual volume. She sang the part with intelligence.—*The Minneapolis Journal*, November 18, 1903.

Mrs. Shanna Cumming repeated her previous successes with the Arion Club. Her voice is extremely sympathetic, well schooled and beyond this she has the true ring of the musician. The aria, "With Verdure Clad," attempted by every church singer, was delivered with a purity of tone and simplicity of style quite in accord with the spirit of the work. This is rare enough to be remarkable.—*The Milwaukee Sentinel*, December 2, 1903.

FREDERIC MARTIN, BOSTON.

WE herewith print some of Frederic Martin's recent press notices:

WITH THE ORPHEUS CLUB, HALIFAX, N. S.

Frederic Martin, the Boston basso, achieved a triumph. That no better bass has ever been heard in this city was the general opinion. He has a voice of magnificent quality, thoroughly under control, clean cut, resonant and of fine compass. He captured the audience in a most unmistakable way.—*Halifax Herald*.

Frederic Martin's appearance with the Orpheus Club was nothing short of a triumph. On one occasion he was recalled four times and met the instant demand of the audience in splendid style. He possesses an excellent bass voice.—*Halifax (N. S.) Chronicle*.

MENDELSSOHN'S "ST. PAUL," WITH THE HAVERHILL, MASS., CHORAL SOCIETY.

Frederic Martin, in the part of Paul, was always earnest, thoughtful, and sang with a large measure of vocal understanding. His voice has a richness of quality and a melody particularly pleasing. The aria for the bass, "O God, Have Mercy Upon Me," was sung with dramatic intensity and with the spirit of consecration.—*Evening Gazette*.

"THE MESSIAH," WITH SALEM, MASS., ORATORIO SOCIETY.

If any one of the quartet of soloists surpassed the others, it was perhaps Mr. Martin in the air, "Why Do the Nations Rage?" It was a magnificent exhibition of power of voice and perfection of tone, as well as interpretation of the spirit of the lines.—*Salem Evening News*.

The bass Frederic Martin gained many admirers by his singing with the Baltimore Oratorio Society last season. He greatly strengthened this favorable impression by his work in "The Messiah" last night.—*Daily Sun*, December 30, 1903.

Frederic Martin has a genuine bass voice of great range. He sings his upper notes easily and is very effective in his sustained low notes. His first aria, "But Who May Abide?" was rendered with ease and grace. In his test work in "Why Do the Nations Rage?" he was a triumphant victor, for which the audience applauded him greatly.—*Baltimore Daily American*, December 30, 1903.

"THE MESSIAH," WITH BALTIMORE, MD., ORATORIO SOCIETY, DECEMBER 30, 1903.

The palm of the entire quartet of soloists lay with Mr. Martin. The bass. A voice full, round, resonant and of large compass and fine quality is his. Thoroughly suited to such solos as "But Who May Abide?" and "Why Do the Nations Rage?" it is no wonder that his performance of them aroused unbounded enthusiasm and applause, for his work was really splendid.—*Daily Herald*.

"THE MESSIAH," WITH BROCKTON, MASS., CHORAL SOCIETY.

The work gives the greatest prominence to the bass, Mr. Martin, who proved one of the most able artists that has ever appeared here. A recognition of his worth was shown by the audience, which continued its applause after his most effective solo until second acknowledgments were made. His marked success came in the second part, the passion and the triumph, and with masterful strength he proclaimed and iterated "Why Do the Nations Rage?" Mr. Martin's voice has a softness rare to basses, but yet has great depth, breadth and power. His recitatives were exhibitions of dramatic

power as well as musical endowment.—*Brockton Daily Times*, January 2, 1904.

Mr. Martin's best work was done in "Why Do the Nations Rage?" though each solo was admirably presented. His voice is of wonderful depth and his reading intelligent and masterly. It is rarely that so well balanced and well placed a voice is to be heard. His work shows the painstaking care of the finished musician, and the audience received him with all cordiality.—*Daily Tribune*, December 26, 1903.

Mr. Martin's voice is a splendidly robust organ, and he possesses a low E that is really sonorous. He commands a great variety of tone color, and his singing, always convincing, reflects intellectuality and a musical temperament. Mr. Martin's memory calls for remark, he sang all of his exacting solos without a score.—*Baltimore Evening News*, December 30, 1903.

"THE MESSIAH," WITH THE PHILHARMONIC CLUB, MINNEAPOLIS, MINN.

Frederic Martin, the Boston basso, a newcomer here, was listened to with much interest and pleasure. His voice is a lyric basso, of wide range, smooth and effective. "Why Do the Nations Rage?" that exceedingly difficult aria, was sung with good style and effect, as was also "The People That Walked in Darkness."—*Daily Journal*, December 26, 1903.

MALEK AT PORTLAND AND DULUTH.

ADDITIONAL criticisms on Malek's playing are appended:

One of the great wizards of the piano, Ottokar Malek, made his first bow in this part of the country at the First Baptist Church last night, and was royally greeted by a large and enthusiastic audience. He appeared under the management of Elmore Rice, and the latter has every reason to feel proud over the success of the concert.

Malek is still a young man, for he is only twenty-eight years old, and is much the junior of other great pianists who have preceded him here. * * * Malek has a serious face, his hair is not of unusual length, and he has all the poetic temperament and rich musical intellect that distinguish the Slav. He has the strange gift of producing dissimilar emotions on the piano—now the breath of a zephyr as clearly cut as the tones of the softest flute; then a tempest which he stills at will, and then the fury of a tornado as he sends out handfuls of notes. He has a wonderful touch, and at the end of a number loves to sit still for a moment as he allows the cadences which his fingers have called into being to ring out like those produced by a trumpet. They die away, and Malek comes out of a dreamy reverie. His personality is of the sombre type, like Sauer's, and this is seen in his program. There was little of the merry joyousness of life in it, and every number belongs to the severely classical school. Malek was handicapped not a little by the stiff action of the piano. He afterward said that he is used to a two-ounce action. Still, with his wonderful art, he concealed all this. At the end of every selection he was warmly encored, and came back and bowed his thanks. In the Chopin selection the soul of the great composer seemed to live and breathe again in his fantasia in F minor. Malek received a persistent encore, and to the delight of his admirers he played a pretty, delightful Chopin mazurka, the arrangement of which is probably by Malek himself. Malek made a deep, lasting impression in his artistic treatment of the Gruenfeld menuetto, and in the Smetana concert etude.—*The Portland Oregonian*, December 22, 1903.

Music lovers passed a delightful evening yesterday, at the First Baptist Church, when the Bohemian piano virtuoso, Ottokar Malek, was heard in recital.

The young artist seems to possess every attribute necessary to a pianist, his exquisite ringing tone, his gorgeous pedaling, his marvelous display of technical agility, the clear unfolding of phrase and section, showing that he is a true musician and one whose playing will always appeal strongly to the general public.

The pianist's program was varied, including Beethoven, Chopin, Schumann, Brahms, Gruenfeld, Bach-Tausig, each number receiving the interpretation to accord with its character, the large audience giving abundant evidence of its appreciation.—*The Portland Telegram*, December 22.

The Matinee Musicale gave its ninth Artists' Recital last evening at the First Baptist Church and scored another musical triumph.



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Malek plays with ease and absolute freedom from the showy affectation which mars the personal appearance of many great musicians. He plays with grace and brilliancy, even the very soft movements being marked by the same alert interpretation. He has not, apparently, made any of the great composers a favorite study, as the program disclosed the names of many, and his interpretation of each number proved him a faithful student of them all.

The first number, a movement from Bach-Taubig, is a glorious burst of music, of varied range and expression. This was followed

by the Rondo in G major by Beethoven, which was played with exquisite daintiness and feeling. The third number was a characteristic composition of Gluck-Saint-Saëns. The fourth number was "Etudes Symphoniques," by Schumann, and is full of a wonderful, intricate melody. The sixth number was Chopin's beautiful Fantasia in F minor. Perhaps to many this was the most beautiful thing Malek played. The music is inspiring, and appealing, and grand; then humble and supplicating. To those who have tasted of the bitter-sweet of life it is a little tone poem played on the chords of memory, which finishes with a triumphant and splendid burst of harmony, a harmony which seems to come from a deeper source than that conveyed by the piano. Again, in the last number, a concert etude by Smetana, entitled "On the Seashore," Malek

seemed to touch the deepest and best in his audience.—The Duluth News-Tribune, December 16, 1903.

Alfonso Cordelas, who was for some time a resident in Munich, has been appointed director of the Madrid Symphony Orchestra, a body of 100 musicians.

The Hanoverian 'cellist Lorieberg, after a concert at the court of Lippe-Deimold, was nominated by the Regent as "Kammervirtuoso."

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